A CRITICAL STUDY
OF
ETHICAL LITERATURE IN TAMIL

Dr. R. SARANGAPANI

1982

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Dedicated to my beloved Professor

Cemmal, Doctor

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Foreword

This research work, 'A Critical Study of Ethical Literature in Tamil' is the Thesis submitted by me to the University of Madras, for which I was awarded the Ph.D. degree in the year 1969. The thesis is now published with the financial assistance of the University Grants Commission.

Philosophy and ethics form the tap root of culture of the early Tamils. *Tolka:ppiyam*, a classical work of the ancient period is full of references to the ethical aspects. The whole of the third division of *Tolka:ppiyam*, *Poruḷatika:ram* is broadly codes of conduct of the Tamils which are relevant to modern life. The *Caṅkam* classics assigned to 2nd century A D are replete with ethical references. *Tirukkuṛaḷ* to its credit is the first treatise dealing exclusively with all kinds of ethics systematically.

The didacticism found in *Caṅkam literature*, be it *Akam* or *Puṛam*, is minutely brought out in this thesis. The definition of *Aṛam* (virtue), the growth and development of ethical norms in the various periods, the main virtues emphasised in the *Caṅkam* age, the morals revealed in *Paṭiṉeṇki:ḻkkaṇakku*, the supreme place of *Tirukkuṛaḷ* among the ethical literature, and the later ethical books written for children etc., are treated in this book from the social, religious and cultural points of view. The unique objective of literature is to instil in the minds of readers moral ideas to lead a regular and virtuous life. Teaching morality and righteousness is part and parcel of literature.

I am deeply indebted to my esteemed Professor Cemmal, Dr. V. Sp. Manickam, M.A., M.O.L., Ph.D., D.Litt., Vice-Chancellor, Madurai Kamaraj University, who encouraged me in my work by giving valuable suggestions and guidance.

I am also thankful to Thiru T. R. Lakshminarasiah, M.A., Professor of English, now retired, for having taken pains in going through the manuscripts of my thesis. My thanks are also due to Thiru Kampan Atippoti and Thirumathi Umayal Ramanathan, Secretary. Dr. Alagappa Chettiar Educational Trust, Karaikudi and Professor G. Selvaganapathi, Principal, Alagappa College, Karaikudi for their kind help.

I thank Madurai Kamaraj University for the approval of my thesis for publication and the University Grants Commission for having sanctioned grants for the publication of this book.

I am thankful to Dr. S. Saktivel, M.A., Ph.D. Lecturer in Linguistics, and Thiru Maheswaran Research Scholar, Department of Linguistics, Annamalai University and to Thiru S. Ratnaswami, Controller of Examinations, Annamalai University, for having gone through the proof, and to Sri Velan Press, Chidambaram for having got the book neatly printed.

Karaikudi }
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Contents

Transliteration

The system here adopted is the same as in Tamil Lexicon of the University of Madras, Vol. VI. P. IXVIII.

Vowels

அ	*a*	எ	*e*
ஆ	*a:*	ஏ	*e:*
இ	*l*	ஐ	*ai*
ஈ	*l:*	ஒ	*o*
உ	*u*	ஓ	*o:*
ஊ	*u:*	ஔ	*au*

Consonants

க	*k*	ம	*m*
ங	*ṅ*	ய	*y*
ச	*c*	ர	*r*
ஞ	*ñ*	ல	*l*
ட	*ṭ*	வ	*v*
ண	*ṇ*	ழ	*ḻ*
த	*t*	ள	*ḷ*
ந	*n*	ற	*ṟ*
ப	*p*	ன	*ṉ*

Aytam ஃ *k̤*

Note on References

The numbers in each chapter stand for the footnotes which are given at the end of that chapter.

In the case of the works of *Eṭṭuttokai* and *Patiṉeṇki:ḻk-kaṇakku*, the number refers to the stanza;

In the case of idylls *Pattuppa:ṭṭu*, it refers to the lines;

In the case of the grammatical work *Tolka:ppiyam*, it refers to the *cu:ttiram*;

In the case of other Prose works, it refers to the page and is preceded by the letter P.

In some cases both the stanza and the particular lines in it are noted, e.g. 3-18 means line 18 in the third stanza; 7: 35-40 means lines thirtyfive to forty in the seventh stanza;

In cases where a number is given within brackets, it refers to the number of the stanza in the particular work;

In cases where the mere number is given, it denotes the reference book.

Abbreviations

Akam	—	*Akana:ṉu ṟu*
A:tti	—	*A:tticu:ṭi*
Iṉṉa:	—	*Iṉṉa: na:ṟpatu*
Iṉiyavai	—	*Iṉiyavai na:ṟpatu*
Aiṅk	—	*Aiṅkuṟunu;ṟu*
Kampa	—	*Kampara:ma:yaṇam*
Kali	—	*Kalittokai*
Kuṟiñcip	—	*Kuṟiñcippa:ṭṭu*
Kuṟun	—	*Kuṟuntokai*
Cilampu	—	*Cilappatika:ram*
Ciṟupañca	—	*Ciṟupañcamu:lam*
Ci:vaka	—	*Ci:vaka cinta:maṇi*
Tiri	—	*Tirikaṭukam*
Tiruk	—	*Tirukkuṟaḷ*
Tiruva:	—	*Tiruva:cakam*
Te:va:	—	*Te:va:ram*
Tol	—	*Tolka:ppiyam*
Naṟ	—	*Naṟṟiṇai*
Na:laṭi	—	*Na:laṭiya:r*
Na:la:yiram	—	*Na:la:yirat tivviyap pirapantam*
Na:ṉmaṇi	—	*Na:ṉmaṇikkaṭikai*
Patiṟ	—	*Patiṟṟuppattu*
Pari	—	*Paripa:ṭal*
Paḻa	—	*Paḻamoḻi*
Puṟam	—	*Puṟana:ṉu:ṟu*
Periya	—	*Periyapura:ṇam*
Maturaik	—	*Maturaikka:ñci*
Villi	—	*Villi puttu:ra:r pa:ratam*

Introduction

Literature may be divided into several kinds - religious, ethical, pure or applied. The first grammarian of the Tamil language *Tolka:ppiyar*, speaks of seven kinds of poetic composition. Among them, *Va:ymoḻi* and *mutucol* deal with ethical aspects. In the age of *Tolka:ppiyam* and *Caṅkam* classics there is no separate ethical literature as such. While dealing with *Akam* and *Puṟam* themes, moral principles were touched on. But in later age ethical literature came into existence as a separate and distinct kind. Subsequently, ethics and religion were mingled. The Jain poets played a leading part in the writing of ethical works with a view to spreading their religious doctrines. Then didactic works intended for children came to be written. Thus ethical literature developed as a special and distinct kind and many books of an ethical nature were written.

I have chosen this theme, 'A Critical Study of Ethical Literature in Tamil' with the object of investigating and

examining the nature, form, origin and development of ethical literature in Tamil from ancient times to the present day.

Dr. U. V. Swaminatha Iyer, a profound scholar and editor, has devoted some pages to the study of the subject under the title 'moral principles found in *Kuṟuntokai*'. Panditamani Katirecan Chettiar and Dr. A. Chidambaranathanar have written essays on Ancient Tamil morals and Ethics in *Tirukkuṟaḷ* respectively. In his treatise, 'History of the Tamils' Prof. P. T. Srinivasa Iyengar has dealt on some of the ethical aspects found in *Caṅkam* literature from the historical point of view. Commentaries have been written on *Va:kkuṇṭa:m*, *Nalvaḻi*, *Naṉṉeṟi* and *Veṟṟive:ṟkai* by *Il:avaḻakana:r* under the titles, '*Avvaiya:r Tiruvuḷḷam*', '*Civappiraka:car Cenneṟi* and '*Ativi:rara:maṉ Aṟaneṟi*'. Collections of speeches on *Pattuppa:ṭṭu*, *Eṭṭuttokai* and *Patiṉeṇki:ḻkkaṇakku* have been brought out in book form under the titles '*Pattuppa:ṭṭuc corpoḻivukaḷ*', '*Puṟana:ṉu:ṟṟuc corpoḻivukaḷ*,' '*Patiṉeṇki:ḻk kaṇakkuc corpoḻivukaḷ*' and the like. Some of these works elaborately set forth didacticism found in the *Caṇkam* Classics. Dr. Doraiarankasami has contributed an illuminating article on Ethics in *Kalaikkaḷañciyam*, Dr. M. Varadarajanar and Rev. Taninayaka atikal have bestowed their attention, in their research works, on moral precepts as seen in the treatment of nature in the *Caṇkam* Classics. Dr. V. Sp. Manickam in his thesis for Ph. D. 'The Tamil Concept of Love in *Akattiṇai*' has pointed out the moral code of the love theme. Mr. K. D. Thirunavukkarasu has dealt with ethics in the *Caṅkam* Classics.

All these works deal with only certain periods and certain aspects. I have tried in my thesis to provide a complete, thorough and exhaustive treatment of ethical literature in Tamil right from the beginning upto the present day, within the limits allowed by a thesis of this kind.

A student of Tamil literature will know the real value of ethics whatever his field of study may be. Literary works of later periods are only the exposition and enlargement of the ideas embedded in *Caṇkam* works. As these works treat of the social life of the Tamils at home and outside, every stanza may be said to contain some moral directly or indirectly. Therefore I have analysed elaborately the Akam lyrics in order to stress the view that in one sense they may be called applied ethical works. The kind of treatment, I have adopted towards *Cañkam* works will bring out that morals intermingled with the description of social incidents have more value than the treatment of morals as a separate subject as adopted by later poets.

As I am dealing with the whole of ethical literature in Tamil, I have not been able to do full justice to *Tirukkuṛaḷ* whose rich and diverse material requires separate treatment. Yet I have shown the distinctive features of *Tirukkuṛaḷ* in comparison with other ethical works.

For the sake of clarity and emphasis I have repeated in some ideas and even some phrases in some places. I have used some of the English renderings of *Tolka:ppiyam* by Dr. Ilakkuvanar and some of the verses of the *Cañkam* anthologies published by *Saiva Siddha:nta Kaḷakam*. In some places I have followed the translations of *Tirukkuṛaḷ* and *Na:laṭiya:r* made by Dr. G. U. Pope. I have made use also of Mr. Krishnasami's Translation work entitled 'Ten Tamil Ethics'. To all these scholars my thanks are due.

It is my humble duty to point out a few important aspects newly analysed, explained and treated in this thesis. The moral ideas enunciated in Tamil ethics have been subjected to comparison not only within the Tamil works of different periods but also with the works of foreign culture. I have never tried to establish the superiority of moral principles of the Tamils over the principles of various cultures of the world,

for, from the study of this particular subject I have come to the conclusion that every moral aspect has its social background and its value is strengthened or lost according to the stability of the social background. We need morality because we are social beings.

Tamil culture from age to age has been influenced by manifold forces like religion of different sects, castes, inferiority and superiority of womanhood and the impact of foreign rulers of diverse cultures. As literature reflects the social life of the Tamils through centuries, ethical works also have the same function as other branches of literature. I am of opinion that to understand the pure literature of the Tamil language one should have studied ethical literature also.

The teachers of Tamil ethics in spite of good and bad influences have emphasised only those morals which are common to all human beings like truthfulness, non-killing, non coveting of another's wife, purity, education, patriotism, belief in God, good domestic life, renunciation etc., giving only minor importance to local and fleeting ethics. Thus Tamil ethics may be said to be pure ethics to be applied to all social background; because of this universality *Thirukkuṟa* has a world wide reputation.

1
The Definition of Ethics

To define 'Ethics' is as difficult as it is to define 'Literature'. That is why Hudson says, when he begins to define Literature: "If not asked, I know. If you ask me I know not". The same reply may be given when one is asked to define ethics even after going through the countless definitions given by scholars aecording to their scholarship and to the environment of society and to the ages in which they lived.

What is ethics ? Ethics is the science which deals with conduct in so far as this is considered right or wrong, good or bad[1]. Good and bad rather than right and wrong are the fundamental concepts of ethics; right acts being those calculated to have good effects and wrong acts those calculated

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1 P. 3, 4 Fundamentals of Ethics

to have bad effects[1]. The cyrenaics held explicitly that a good action is one which gives pleasure and this is the view called hedonism, which has persisted as one of the great ethical theories until our own day. These definitions raise some controversial questions like "What do we mean by 'good'?" "What is 'pleasure' or 'happiness'?" These are fundamental problems in philosophy which have not been satisfactorily solved so far.

Plato considers everything which advances him on his way as good: everything which impedes him and takes him away from his goal, he considers as evil. In 'Gorgias' Plato points out that pleasure, being the final end is the supreme good. Then he expresses his view that "good is the end of all our actions. and it is for its sake that all other thinge should be done". This clearly explains that the good is to be pursued not for the sake of pleasure nor for the sake of power, nor for the reputation of virtue, nor because honesty is the best policy. It is to be pursued only for its own sake.[2]

The supreme good, says Aristotle, is happiness, meaning by this that happiness is the ultimate end to which all human activity is directed. By this, Aristotle frankly admits that the aim of life is not goodness for its own sake but that it is only a means to happiness.[3] 'Good' has been defined in terms of approval. It suggests that something is right or good when it is capable of securing the approval of most of the people. This view is open to objection because every one ought to seek that which is intrinsically good or right. David Hume maintained the promotion of pleasure as good.[4] On the other hand Kant holds that there is nothing good but the good

1 P. 102 Human Society in Ethics and Politics
2 P. 198 The Dialogues of Plato
3 Nichomachean Ethics: Aristotle
4 P. 602 A Treatise of Human Nature

will, which is good in itself.[1] Another definition put forward on the basis of biology is that good is in conformity with evolutionary developments.[2] But this view is untenable as evolution in all cases is not progressive. T.H. Green says that the common characteristic of the good is that it satisfies some desire.[3]

Prof. Sidgwick has given a new interpretation to the concept of good. He says that the good is the desirable and the evil is the undesirable[4]. Westermark says 'Men pronounced certain acts to be good or bad on account of the emotions those acts aroused in their minds, just as they called sunshine 'warm' and ice 'cold' on account of certain sensations which they experienced and as they named a thing pleasant. or painful because they felt pleasure or pain[5].

Actions are right in proportion as they tend to promote happiness and wrong as they tend to produce the reverse of happiness[6]. We judge an action by its motive; if we believe that a father's punishment of his child is due to parental love we judge it differently from what we would, if we believe it to be due to cruelty[7]. Good acts are those which aim at the welfare of others. Bad acts are those which aim at self-advantage.[8]

These are all some of the conceptions of good.

Broadly speaking there are three kinds of goodness. The first category consists of those that are good intrinsically

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1 P. 46 Critique of Practical Reason and other works
2 Evolution and Ethics
3 P. 201 T. H. Green: Prolegomena
4 P. 100 H. Sidgwick: Methods of Ethics
5 P. 4 The origin and development of the moral ideas
6 P. 9 sq, Utilitarianism - Stuart Mill
7 P. 96 An Introduction to Ethics
8 P. 419 Indian Philosophy Vol. I

i.e. those that are valued for their own sake and apart from all consequences. The second kind of good is said to be of those that are instrumentally good i.e. things that are endured or suffered only for the sake of things other than themsevles. Then the third and last variety of 'good' consists of both intrinsic and instrumental values.

Socrates and Aristotle say virtue is a kind of knowledge. Soctates believed that if any one fully understood the nature of the moral end, he could not fail to pursue it. On the other hand he thought that if any one did not fully understand the nature of the moral end he could not be moral except by accident, and this is not in the full sense morality at all. Whatever is not knowledge is sin.[1] For both Plato and Aristotle the life of virtue is a life according to right-reason, and the vicious life is the irrational life.[2]

G. K. Chesterton has pointed out rightly that white is not the absence of a colour, but is a positive colour in itself, similarly virtue is not the negation of vice but is a positive quality in itself. When the word sin is heard most of us think first of murder, theft or adultery; seldom there comes into our minds the thing we need most to think of, the daily and hourly neglect to make our most earnest efforts for the right, to be our own best selves. Most of our sins and most of the worst of them are negative rather than positive[3].

Bertrand Russell points out that if throughout his life a person abstains from murder, theft, fornication, perjury, blasphemy and disrespect towards his parents, his church and his king, he is conventionally held to deserve moral admiration, even if he has never done a single kind or generous or useful action. This very inadequate notion of

1 P. 122 A manual of Ethics
2 P. 153 A Study of Ethical Principles
3 P. 265 Reason in the Art of Living

virtue is an outcome of taboo morality, and has done untold harm[1].

Nallatu ceytal a:ṟṟi:ra:yiṉum
allatu ceytal o:mpumiṉ, atuta:ṉ
ella:rum uvappatu: aṉṟiyum
nalla:ṟṟup paṭu:um neṟiyuma: ratuve: (*Puṟam*: 195)

Though taboo morality is emphasised in these lines, the poet *Nariveru:uttalaiya:r* does not forget to point out positive virtue. The suffix 'um' in *Nallatu ceytal a:ṟṟ:ra:yiṉum*' stresses performance of good deeds.

. The writers on Dharma Sastra by 'Dharma' not a creed or religion but a mode of life or a code of conduct which regulated a man's work and activities as a member of society and as an individual and was intended to bring out the gradual development of man and to enable him to reach what was deemed to be the goal of human existence.[2] In Dharma sastras 'Dharma' is classified into six viz., Dharma of Varnas, asrama Dharma, Guna Dharma, Naimittika Dharma, and Sadharana Dharma.

F. H. Bradley in his 'Ethical studies' has pointed out that each individual has a particular station in the society to which he belongs; for example as a teacher or as a farmer or as a labourer the most important part of his moral life consists in carrying out the duties of this particular station.[3] In Sanskrit this is called Svadharma. Hence a man may be said to be leading a virtuous life, if he discharges his duties perfectly. That is why the duties of various people are mentioned in *Tolka:ppiyam* and in later ethical works.

To translate the word '*aṟam*' into English is very difficult. But the word 'virtue' gives its meaning approximately.

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1 P. 40 Human Society In Ethics and Politics
2 P. 2 History of Dharma sastra Vol. II; Part I
3 Bradley, Essay V

'Virtue' comes from the word 'Valour'. In ancient times valour was considered as Virtue. The word 'Moral' comes from 'Mores' which means customs and habits. People deemed the customs and habits of their noble ancestors as virtuous. Actions which went against them were considered sins.

"Vaḻakkeṉap paṭuvatu uyarnto:r me:ṟṟe;
nikaḻcci avarkaṭ ṭa:ka la:ṉa" (*Tol*: 1592)

The term '*aṟam*' is derived from the root '*Aṟu* which means to break off, or to sever. The stem '*am*' represents the suffix of agency. According to this interpretation *Aṟam* implies that which severs or breaks the spiritual ignorance of man that springs from his evil deeds in previous births[1].

Some scholars like Thiru S. Dhandapani Desikar are of opinion that the word '*aṟam*' is derived from the root '*aṟu*' which means to define. So they say '*aṟam*' means defined doctrines to be observed as guide lines in life[2].

In *Tolka:ppiyam* the other words used for '*Aṟam*' are *kaṭappa:ṭu, naṭakkai, naṟpa:loḻukkam, naṉṉeṟi* and *neṟimai. Piṅkalam* says that *neṟi, niya:yam, tarumam* and *ni:ti* are synonyms. *Cu:ṭa:maṇi Nikaṇṭu* calls *Aṟam, niya:yam, mariya:tai,* and *ni:ti.*

'Mayalaṟu neṟiniya:yam mariya:tai ni:ti muppe:r'

To judge whether an act is good or bad, the motive with which it is done must also be taken into consideration. Our actions are to be regarded as good or bad in proportion to the goodness or badness of the motives which led to them. Sin committed with a good motive is better than a precept fulfilled from a bad motive[3].

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1 Tiruva:caka virivurai, *Civapura:ṇam* 52 by *Maṟaimalaiaṭikaḷ*
2 Preface to the Edition *Uraivaḷam - Aṟattuppa:l*
3 P. 302 The Origin and Development of the moral ideas

Ideas of good, like ideas of beauty, vary widely from country to country and from age to age. Sometimes it seems what is good for one man is bad for another. Hence it is difficult to define what is good. Polygamy has passed in certain well known castes, from a custom fully within the limits of virtue to a practice branded as immoral. A modern instance may be found in the matter of benevolence. The giving of alms to beggars instead of being, as fromerly an approved act of charity, is now commonly condemned.[1] In a very real sense, time also makes ancient good uncouth. There is, moreover nothing contradictory in saying that although it is uncouth now, it was none the less good then.[2]

We have in the Epicureans and the Stoics two ways of looking at moral life. The Epicureans held that good things are those that satisfy human desires and particularly the desire for pleasure. This is the fundamental view of the moralists called utilitarians in modern times. The Stoics held that a good action is an action done in accordance with some principle known to reason: this is the view of Kant and the many moralists influenced by him in modern times. [3]

We shall now try to arrive at a comprehensive view of virtuous conduct. Our actions, to be good, must be not only good in themselves but also have the approval of society. They must promote the happiness of all. The motives also must be good. There must be purity of mind, word, and deed. They must be acceptable as good to all the countries at all times. Of all the virtues love is the best, for, it forms the basis of other virtues.

'*Arattinul anpuni:* (*Pari* : 3-65)

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1 P. 55 Moral values

2 P. 384 Fundamentals of Ethics

3 P. 105 An Introduction to Ethics

'Mellen arulir pirakkum araneri' (*Na:nmani*: 7)

Ci:rca:nra menkan perukin aram perukum
(*Na:nmani*: 92)

"Aranum
arulutaiya:n kannate:ya:kum" (*Cirupanca*: 3)

"Nekilnta
arulina: na:kum aram" (*Cirupanca*: 35)

We have said that virtues change from time to time and country to country. But this is true only with regard to customary virtues. Ethical virtues never change. They are true for all time.

Na:latiya:r 118, says that although the cows may be of different colours, the colour of the milk is the same. Similarly although the ways in which virtues are practised may be different from country to country and from time to time, the fundamental virtues are the same the world over.

A:ve:ruruvina va:yinum a:payanta
Pa:lve:ruruvina allava:m - pa:lpo:l
Orutanmait ta:kum araneri a:po:l
Uruvu palakolal ::nku

Tirukkural is an authority of ethics. It defines *'aram,* as purity of mind. Thus Valluvar speaks of the basis of all virtues. His definition may be interpreted as any action which springs from pure mind is virtuous and an action which comes from impure mind is unethical. Thus purity in thought is stressed in Tirukkural as the basis of all virtues.

2

The Evolution of Ethics

We cannot say that even from the very primitive age, people followed a highly moral code of conduct in life. Ethics seems to have evolved gradually to its present stage only with the passage of time and new experiences gained. When the people had not organised themselves into a society there was no need for many moral precepts. "For Robinson Crusoe, alone on his desert island a whole long list of good and evil deeds was excluded. He could not murder, steal, commit adultery. lie or covet; he could be neither merciful nor kind nor just. It is society that makes all these possible."[1]

The moment people begin to live together in society there is a need for restraint and control on man's life. Food, leothing, shelter, protection from robbers and enemies - almost

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1 P. 277 Reason in the Art of Living

all the elementary needs of life - are furnished to us by other people. Society becomes interdependent and none of the members can possibly stand by himself. So the members must adjust themselves to each other.

Our welfare depends on recognising the common human sentiments and motives and adjusting our actions accordingly. If we injure others they will be resentful and try to pay us back; if we are proud and disdainful they will dislike us and speak ill of us; if we treat them with a show of consideration we shall be more likely to get out of them what we want. Such facts are familiar to every one, and in view of them we are often able to lay down with practical universality various principles of conduct. So long as men live in society they cannot go to work to attain their ends along lines, which ignore the wishes and opinions of other men and expect to get away with it[2].

Men must have learnt several principles of right conduct from their observation of beasts and birds. The crows, we know, are noted for their sharing with each other what they get.

ka:kkai karava: karaintuṇṇum (*Tiruk*: 527)

The yak is supposed to have a high sense of shame. It is said to die if it loses even a single hair on its body.

Mayir ni:ppiṉ va:ḻa:k kavarimа:n (*Tiruk*: 969)

These principles must have attracted men. In this connection we may quote what Mackenzie says in 'A Manual of Ethics'. "The bees and the ants have long served us as models of diligence and co-operative efforts; and in recent years J. H. Fabre and others have extended our interest in insect life. The fidelity of the dog and the affectionateness of the dove

1 P. 122 The Theory of Ethics

are regarded with admiration and their qualities tend to be contrasted with those of the ape and the tiger''[1].

The study of language, the study of the customs of savage peoples, the study of the growth of the institutions etc. throw light upon the gradual development of the human mind in relation to its social environment.

Ancient Tamils divided the country into four regions-*kuṟiñci, mullai, marutam and neytal.* Ethnologists and historians are of the opinion that the earliest Tamil people might have had their origin in the *kuṟiñci* region for which there are numerous allusions in Tamil literature. Hence the ancient Tamil people seem to have descended from the mountainous region to the forest region and then migrated to the river valley. Those who lived in the hilly tract had to protect themselves from the wild animals and hence heroism was considered by them to be the greatest virtue.

Then the savage tribes first learned to control their rude behaviour towards friends and relatives. Gradually they began to perfect their life by adhering to the customs of their clan[2]. In the next stage the people in the forest region (*Mullai*) realised the necessity for living together. The idea of the community and the social consciousness of men emerged in this stage of cultural development. The habits, customs, traditions and the rudimentary laws of the society controlled the conduct and character of every individual. Hence this stage is known as the epoch of customary morality. What was unusual was condemned as immoral. In *Marutam* region people advanced in all cultural aspects.

James Seth in his work 'A Study of Ethical Principles' says 'With the transition from the nomadic to the pastoral

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1 P. 25 A Manual of Ethics

2 P. 255 *Kalaikkaḷañciyam* Vol. I

life, we have the beginnings of domesticity; agriculture takes the place of the chase and becomes the nurse of the more peaceful virtues'.

As early as historical records go, the Tamils have distinguished themselves as traders with foreign lands. The Tamils were also known for their spirit of warfare. The chiefs and kings fought intermittently among themselves, but they also developed early a very honourable code of warfare. Their commerce with foreigners and their code of warfare made them develop high ethical standards of conduct.

Regarding the foreign trade, *paṭṭiṉappa:lai* says that businessmen of Chola country will not get more than what is due and will not give less than what is due. Regarding the warfare a stanza in *puṟana:ṉu:ṟu* (9) brings out the proclamation before the commencement of hostile activities. The war drum will announce in the enemy's country that animals, men of learning, the sick, the womenfolk etc. may be guarded against destruction

Western moralists distinguish between three stages in the development of morality.

(1) The level of instinct, in which the conduct that appears right to the agent is the conduct determined by his fundamental needs and instincts the innate tendencies described by M.C. Dougall.

(2) The level of custom, in which the conduct that appears right to the agent is the conduct in accordance with the customs of the group to which he belongs.

(3) The level of conscience in which the conduct that appears right to the agent is that approved by his own individual judgment of what is right and wrong.[1]

1 P. 56 An Introduction to Ethics by William Lillie

Ethical treatises, the tradition and practice of virtuous men and individual conscience are the sources of *'Aṟam'*. These four sources of *Aṟam* have formed the basis for the development of the ethical philosophy of the ancient Tamils.

Destroying enemies ruthlessly and inflicting cruelty on others were considered to be good acts in primitive times. In ancient days a savage regarded revenge as a duty and forgiveness of enemies as a sign of weakness or cowardice or want of honour. The tribal conscience which disapproves of murder, theft, lying etc. within the tribe approves of the same acts when committed against aliens. Such a conscience is clearly not intuitive judgment of universal or unconditional morality.[1]

The enemies of Yahveh can expect no mercy from him, but utter destruction is their lot. To do good to a friend and to do harm to an enemy was a maxim of the ancient Scandinavians. It was taken as a matter of course by popular opinion in Greece and Rome.[2]

While praising the valour of *Palya:ka Ca:lai mutukuṭumip peruvaḻuti*, *Ka:rikiḻa:r* says that his garland must fade because of the smoke coming from the fire destroying the enemy's territory.

> *'Va:ṭuka iṟaivaniṉ kaṇṇi, oṉṉa:r*
> *na:ṭucuṭu kamaḻpukai eṟitta la:ṉe:'* (*Puṟam* 6:21, 22)

The same *Peruvaḻuti* is praised by another bard, *Neṭṭimaiya:r*, for having destroyed his foe's land and ploughed it with teams of donkeys.[3]

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1 P. 265 The origin and development of the Moral Ideas Vol. II

2 P. 73 Ibid. Vol. I

3 *Puṟam*: 15

From this we find that in ancient times, the institution of war was accepted as inevitable and as not immoral.

Owing to the natural desire for equality, men endeavour to subdue one another by violence or by guile. Hence during the time men live without a common power to keep them in awe, they are in that condition which is called war. This universal war is unpleasant for every one, it prevents the growth of industry, navigation, agriculture, science, literature and the pleasures of society and there is, which is worst of all, continual fear and danger of violent death, and the life of man solitary, poor, nasty, brutish and short[1]. In course of time it has come to be realised that it is immoral to wage war.

At first kindness and love were shown only to the people belonging to the same clan or tribe. But gradually people began to forget their differences arising out of creed, religion, language or country and lived together as brethren in a spirit of fraternity. After this, the same kindness and love were extended even to the animal world.

We see an evolution in the nature of the punishment meted out to criminals. The rule that a person should be forbearing and kind to his enemy has no place in early ethics. In the higher stages of moral development, retaliation is condemned and forgiveness of injuries is laid down as a duty. Even for the minor offences the penalty imposed was severe in olden times. Now it is not so.

Among the Aleuts, for the first theft corporal punishment was inflicted; for the second offence of the same kind some

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1 P. 132 A short history of ethics

fingers of the right hand were cut off; for the third the left hand some times the lips were amputated; and for the fourth offence the punishment was death.[1]

In *Cilappatika:ram* we find that *Ko:valan* was murdered because the king thought him to be a thief. When *Kannaki* questioned the king about the rightness of his act, he replied that it was not unjust for a king to kill a thief for his crime.

'Kalvanaik ko:ral katunkol anru' (*Ka:tai* XX: 75)

According to Chinese penal law, when a principal or inferior wife is discovered by her husband in the act of adultery, if such husband at the very time that he discovers kills the adulterer, adulteress or both, he shall not be punishable.

Na:latiya:r states that a man who commits adultery can be killed by the king.

'Niccam ninaiyunka:l ko:kkolaiya:l (*Na:lati:* 81)

The laws of all civilized nations agree in regarding, in certain conditions, passion aroused by provocation as a mitigating circumstance at the commission of a crime. No longer is death penalty imposed for theft or adultery.

Ideas on generosity and hospitality also have changed. In olden days, by way of showing hospitality to the guests, meat, liquor and women were given. Among many uncivilized peoples it is customary for a man to offer even his wife or one of his wives to the stranger for the time he remains his guest.[2]

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1 P. 311 The origin and development of the moral ideas Vol. I

2 P. 77 History of human marriage - Westermark

In *Maṇime:kalai*, we find it stated by the poet that the *Na:ka:* chieftain entertained his guest, *Ca:tuvan̲* with meat, toddy and fair maiden.

'Nampik kiḷaiyaḷo:r naṅkaiyaik koṭuttu
veṅkaḷum u:ṇum ve:ṇṭuva koṭum'

(*Ka:tai* XVI: 76, 77)

Some countries now do not approve of entertaining guests with those things. The external ways in which hospitality is shown differ from time to time and place to place, but the fundamental principle that a guest must be received with kindness and love has remained unchanged. Human society is not static but dynamic. Under the inexorable law of growth, society marches on from progress to progress. At each stage of its growth there is enlargement of thought. This holds good with regard to moral ideas also.

Development of ethical literature in Tamil :

Tolka:ppiyam : Now, let us bestow our attention on the growth of ethical literature in Tamil. The first extant Tamil work, *Tolka:ppiyam* bears testimony to the existence of ethical treatises in the Tamil language even before its time. Certain kinds of poetic composition like *E:tunutaliyamutumoḻi*, *Va:yur̲ai Va:ḻttu*, *Aṅkatam* etc. mentioned in *Tolka:ppiyam* are those devoted to the treatment of ethical themes. The fact that *Tolka:ppiyam* tells us about the verses in which ethical themes should be treated indicates to us didactic works were avilable even then. *Tolka:ppiyar* brings under two heads - *Akam* and *Pur̲am*, the three primary themes of life - *Ar̲am, Poruḷ* and *In̲pam*. *Pur̲attiṇai Va:kaittiṇai* and *Ka:ñcittiṇai* deal with many moral aspects. *Tolka:ppiyam* speaks also of both married and ascetic life.[1]

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1 P. 260 *Kalaikkaḷañciyam* Vol. I.

Cañkam classics: The *Cañkam* classics have been classified on the basis of *Akam* and *Puṟam* themes. They have been mostly composed in *A:ciriyam* verses. In the *Cañkam* period there was not the practice of dealing with didacticism separately in literature. It was the custom among the poets to touch on moral aspects of life while dealing with *Akam* or *Puṟam* themes. Only in *Puṟana:ṉu:ṟu* we find a few poems treating wholly of moral subjects. Of the many virtues the two that are constantly praised in *Cañkam* literature are generosity and valour. Hence the *Cañkam* classics dilate on these two virtues. They are considered to be the source of renown and so they are praised as '*Vaṉpukaḷ*' and '*Maṟam Vi:ñku palpukaḷ*'. The practice of writing about moral themes came into existence only in a later period.

Epics: After the *Cañkam* period, Epics like *Cilappatika:ram* and *Maṇime:kalai* were composed. That period was great for the glory of the two great ethical religions, Buddhism and Jainism. Courts and scholars were interested in writing in a language like *Pa:li* or Prakrit or Sanskrit which would carry their message to the masses and the learned world of that day The Tamil scholars in order to escape from the religious and philosophical conflicts preferred to emphasise the common denominator of all religions and philosophies, by speaking of the ethical principles, true to the spirit of the time.[1]

Iḷañko:vaṭikaḷ in *Cilappatika:ram* emphasises three moral principles. They are: 1) The God virtue will prove to be the death of a king who fails to administer justice. 2) Chaste women will be praised by the noble. 3) Fate is inexorable. Here and there in *Cilappatika:ram* the Jain doctrines also find a place. In *Maṇime:kalai* Buddhist doctrines are elaborated.

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Feeding the poor is considered to be the greatest virtue in *Maṉime:kalai.*

> *Maṉṭiṉi ña:lattu va:ḻvo:rk kella:m*
> *uṇṭi koṭutto:r uyirkoṭut to:re:* (*Ka:tai* XI: 94, 95)

This treatise forbids the eating of meat and drinking of liquor.

Though the later Jain works hate music and dancing, *Cilappatika:ram* does not do so. On the contrary they play an important part in that epic. Hence *Cilappatika:ram* is also called *Muttamiḻkka:ppiyam* - the epic of the threefold Tamil. The other epics like *Cinta:maṇi, Vaḷaiya:pati* and *Kuṇṭalake:ci* also preach religious morals. The twin epics, *Cilappatika:ram* and *Maṇime:kalai* are composed in *a:ciriyam* verses, following the tradition of the *Caṅkam* classics. But the later epics are written in viruttams.

Pure ethical composition:

Then arose the practice of dealing with ethical themes alone. Of the eighteen anthologies, *Patiṉeṇki:ḻkkaṇakku*, eleven are pure ethical works. This period is succeeded by the age where, because of Buddhism and Jainism, asceticism becomes the ideal. *Aṟavo:r*, the people of *Aṟam*, are equated with those who have renounced the world. Love or *Ka:mam* from which the ascetic escapes naturally becomes degraded[1] '*Iḻittiṭappaṭṭataṉṟe*' sings *Cinta:maṇi* i.e. it is condemned as mean.[2]

Ethical works in *Patiṉeṇki:ḻkkaṇakku* speak of general virtues like munificence, speaking kind words, Truth, refraining from back biting, non-coveting of another man's wife etc.,

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2 *Cinta:maṇi*: 1:210

but they emphasise Jain principles like renunciation, non-meat-eating non-drinking etc. They point out the impermanence of life with literary beauty using lovely similes.

Women and the pleasure they give are belittled becauss they stand in the way of attaining salvation. For the same reason music and dance are condemned. In music luxurioue and mournful styles must be abolished because they weaken the moral fibre.[1]

Cankam anthologies and Epics were composed mostly in *a:ciriyams* and *a:ciriya viruttams.* Subsequently there was a change in the type of verse employed in poetry. All tha works comprising *Patinenki;lkkanakku* were composed in *venpa:* verses. The didactic works in *Patinenki:lkkanakku* were mostly written by Jain poets. So here and there in their treatises Jain doctrines were emphasised. The didactic works written by other religionists also adopted the same principles of Jainism. The influence exerted by the Jains was considerable Dr. Radhakrishnan says Jainism and Budhism have left a permanent mark on the culture of India. Their influence is visible on all sides. The Hindu faith has absorbed the best of their ethics. A new respect for life, kindness to animals, a sense of responsibility and an endeavour after higher life are brought home to the Indian mind with a renewed force.[2] In the age of *Patinenki:lkkanakku*, to interpret ethical proverbs, historical incidents and mythological stories were applied. This practice was followed by later poets. For example *Co:me:car mutumoli venpa:* and *civaciva venpa:* interpreted *Kural* with the help of historical events and puranic stories.

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1 P. 50 A short history of ethics.

2 P. 608 Indian Philosophy Vol. I.

Devotional hymns:

After Kalabrahs interregnum, Caivaite *Na:yanma:rs* and Vaiahnavite *A:lwa:rs* began to composc devotional hymns. According to them no longer is *Aram* a renunciation. Communion with God comes to be emphasised. Everything leading to this goal is *Aram*.[1] In this period, the people did not want to respect anything but God, because of the growth of Bakti cult. They did not want to sing the glory of man. They wanted the five senses should be controlled. According to them virtues consisted in doing service to the devotees of God. Divine love was expressed often in terms of sexual love. This can be seen in works like *Tirukko:vaiya:r* and *Tirukkaila:yaña:na ula:*

Love of God and *Aram* became inseparable. Singing in praise of God was considered to be the goal of human life. Even attaining salvation was not cared for.

Iccuvai tavira ya:npo:y intira lo:kam a:lum
accuvai perinum ve:nte:n arankama: nakarul a:ne:.
(*Na:la:yiram* : 87)

'*Vi:tumve:nta: viralin vilankina:r*'
(*Periya:Tirukku:tta:*8)

To this height religious fervour had grown. God became the centre of *Aram.*

Even in the literature intended for children, religious doctrines were introduced. Children were exhorted to do service to *Tiruma:l.*

'*Tiruma:lukku atimai cey*' (*A:tti* : 57)

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It was said that no harm would ever come to a person who was always chanting the name of *Civa:*.

"*Civa:yanama enru cintit tiruppo:rkku*
apa:yam oruna:lum illai" (*Nalvali* : 15)

It was pointed out that the forehead without sacred ash on it was useless.

'*Ni:rilla: netri pa:l*' (*Nalvali* : 24)

Thus, in that period, pious people only came to be regarded as virtuous people.

Ethics for adults:

Many *Cataka:s*, or books on morals each containing one hundred long drawn verses came to be written. These are the books of worldly wisdom not always restricted to emphasise the fundameatal moral principles They often describe the correct habit and customs through words full of worldly wisdom. These are not very captivating and interesting to the children. They are popular among the adults who make a show of their learning. They often read like the speech of Polonius in Hamlet. That is to say, they are wanting in the real moral inspiration which makes the works of *Avvaiya:r* and others so life like and sincere.[1]

To illustrate some moral principles, either old stories are adapted suitably or new stories are written. Animal stories like *Pañcatantra* and Aesop's fables were translated into Tamil for expounding didactic ideas. These works in prose and similar works like *Co:me:car mutumolivenpa:*, *Irañke:car veñpa:* can be called applied ethical literature.

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1 PP. 93, 94 Papers on Linguistics and Liierature by Prof. T.P.M.

Ethics for children:

Pure ethical literature began when writers started dealing with moral principles wholly in their works. For teaching young children, the poets composed books like *A:tticu:ṭi* and *Koṉṟaive:ntaṉ* where the verses have been arranged in the alphabetical order of the first words. For more grown-up boys poets composed such works as *Nalvaḷi*, *Naṉṉeṟi* and *Mu:turai*.

In our own time, Subramaniya Bharatiyar composed a *New A:tticu:ṭi* suited to modern needs. In his time India was under the domination of the British and the people were struggling for political freedom. Hence we find virtues like patriotism, physical strength, valour emphasised in *Bha:ratiya:r*'s *New A:tticu:ṭi.*

Such maxims found in *New A:tticu:ṭi* are

Practise wrath. (*Rauttiram paḻaku*)

Practise the art of war. (*Po:rttoḻil paḻaku*)

Adorn the forefront of the array of battle.
(*Muṉaiyil mukattu nil*)

Eat to your fill. (*u:ṇ mika virumpu*)

Bha:ratida:saṉ was all the time fighting for revolutionary social changes. Accordingly we find that spirit reflected in his work *A;tticu:ṭi.*

In Tamil there are ethical works from *Tirukkuṟaḷ* down to *New A:tticu:ṭi* suited to various ages of man.

The abundance of ethical studies in Tamil have led some scholars to think that the existence of so many works on

ethics of daily life is an indication of the low state of morality among the early Tamils [1]

This is not a wholesome interpretation. It is like interpreting the existence of many temples in a country to indicate the spread of atheism. The abundance and development of moral works at all times for all levels are a proof that learned men of the society were keen on maintaining moral standard through education from the infancy.

Perhaps it is the intention of the Tamils that all people young and old, should lead a happy life by studying diligently these moral works and practising the virtues enshrined in them.

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1 P. 193 Tamil Studies - M. Srinivasa Iyengar.

3

References to Ethics in Tolka:ppiyam

Tolka:ppiyam which generally deals with grammar, literature and sociology, evolved by ancient Tamils, throws much light on the ethical side also. It is divided into three parts, each containing nine chapters. Among the three, the first part *Eluttatika:ram* treats of phonemes and phonemic structure. The second, *Collatika:ram*, deals with morphemes, morphology, syntax and semantics and the third *Porulatika:ram*, speaks of the subject matter of poetry, the incidents of life in love, war etc. which form the subject (*Porul*) of poetic treatment called *Akam* and *Puram*. For the study of ethics the third part is the most valuable.

Literature in Tamil may specially be classified into two divisions i.e. *Akam* (love theme) and *Puram* (non-love theme);

so that *Tolka:ppiyar* has given the titles *Akattiṇai Iyal* and *Puṟattiṇai Iyal* to two chapters. The eight anthologies of *Caṅkam* epoch are also compiled on the basis of *Akam* and *Puṟam* themes. When interpreting the line of 'தமிழின் துறை' which occurs in *Tirukko:vaiya:r*,(20) *Pe:ra:ciriyor*, the famous commentator of *Tolka:ppiyam* has mentioned the two divisions of Tamil - *Akam* and *Puṟam*

Human values are classified in Sanskrit literature as fourfold - *Dharma*: (duty), *Artha* (Wealth), *Kama* (Happiness), and *Moksha* (Final emancipation). But this kind of classification excluding *Moksha* is referred to in *Tolka:ppiyam* and in other *caṅkam* treatises, though not frequently.

"*Annilai maruṅkiṉ aṟamuta la:kiya*
mummutaṟ poruṭkum uriya eṉpa" (*Tol*: 1363)

"*Iṉpamum poruḷum aṟaṉum eṉṟa:ṅku*
aṉpoṭu puṇarnta aintiṇai" (*Tol*: 1038)

"*Ciṟapputai marapiṟ poruḷum iṉpamum*
aṟattu vaḻippaṭu:um to:ṟṟam po:la" (*Puṟam*: 31)

"*Aṟamporuḷ Iṉpameṉ ṟammu:ṉṟiṉ*" (*Kali*: 1413)

Akam literature deals with incommunicable inner life i.e. (love theme) whereas *Puṟam* speaks of outer life i e. (non-love theme) - didactic, elegiac, heroic, panegyric. As everywhere else in the world, so in ancient India, love and war were the chief preoccupations of powerful princes and petty princelings, says S. K. Pillai.[1] Of the two main themes namely *Akam* and *Puṟam* *Tolka:ppiyar* treats of *Puṟam* in only one chapter in his *Poruḷatika:ram*, while he speaks of *Akam* in many chapters viz. *Akattiṇai Iyal*, *Kaḷaviyal*, *Kaṟpiyal* *Poruḷiyal* and *Meyppa:ṭṭiyal*.

1 P. 28, The Ancient Tamils as depicted in *Tolka:ppiyam Poruḷatika:ram*

This reveals the importance of the love theme of the ancient Tamils, says Thiru M. Raghava Iyengar.[1] *Aṟam, Poruḷ* and *Iṉpam* are considered the chief aims in life and among these three, *Aṟam* stands first because of its importance.[2] *Akam* literature treats of *Iṉpam* while *Puṟam* literature deals with *Aṟam* and *Poruḷ*.

I *Ethics and Forms of Poetry*

a) *The division of Ya:ppu :*

It may be said, that in the age of *Tolka:ppiyam* there were many branches of literature. *Tolka:ppiyar* has divided *Ya:ppu* (composition) into seven parts namely poetry (P:*ṭṭu*), prose (*Urai*), systematic treatise (*Nu:l*), morals (*Va:ymoḻi*), riddles (*Pici*), satire (*Aṅkatam*). and proverb (*Mutumoḻi*)e Of these seven branches, *Va:ymoḻi* and *mutucol*, full of maxims, bear ample testimony to the existence of ethical literature as a separate entity in the primitive period. Since *Aṅkatam* also points out a moral in an indirect way, it too may be deemed to belong to ethical literature.

Tolka:ppiyar, while discussing prosody, speaks about the six varieties in compositions where the number of lines is not restricted. They are *Nu:l, Urai, pici, Mutumoḻi, Mantiram*, and *Kuṟippu*. '*Maṟaimoḻi Kiḷanta mantiram*', '*E:tunutaliya mutumoḻi*' and '*Ku:ṟṟiṭaivai:ta Kuṟippu*' are the same as *Va:ymoḻi Mutucol*, and *Aṅkatam* respectively and they indicate that this kind of composition was employed for giving expression to moral ideas.

Of the eight poetic beauties (*Eṇvakai vaṉappu*) '*Ammai*' and '*To:l*' have to do with ethical aspects. '*Ammai*' is the

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1 P. 13, *Tolka:ppiyap poruḷatika:ra a:ra:ycci* Ed. 1922

2 *Tol.* 1363; *Kali.* 141:3

verse which is composed of short, sweet limited lines.[1] '*To:l*' is the verse which speaks of noble ideas in sweet words and is composed of many lines with wider range.[2]

Tolka:ppiyar has classified the compositions, in another way, into two kinds i.e. '*ceviyuṟai*' and '*Aṅkatam*'.[3] If the verse deals with fame and wealth (income) it is called *ceviyuṟaic ceyyuḷ* (Composition of advice)[4], while if it deals with fame and ill fame it is called *Aṅkatac ceyyuḷ* (Satire)[5]. *Ceviyuṟai* verse exhorts people directly whereas *Aṅkatam* advises people in an indirect way by pointing out their defects and immorality. So these compositions - *Ceviyuṟai* and *Aṅkatam* - may also be taken as ethical.

b) *The verses of benediction* :

The verses of *Puṟanilaiva:ḻttu*, *Va:yuṟaiva:ḻttu*, *Ceviyaṟi-vuṟai* and *Avaiyaṭakkiyal* are didactic. *Tolka:ppiyar* in his *Ceyyuliyal* of *Poruḷatika:ram* refers to the above mentioned verses.[6] When the poets find fault with the rulers of the country, they come forward to advise them by means of benediction. They are called '*Puṟanilai Va:ḻttu*', *Va:yuṟai Va:ḻttu*, *Avaiyaṭakkiyal* and *Ceviyaṟivuṟuu*. Poets are the most suitable persons for that purpose. Hudson says "we welcome the poet as teacher and moralist; because we know that in his hands the truths of life and conduct will acquire a higher potency and value."[7]

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1 Tol. 1491
2 Ibid. 1494
3 Ibid. 1384
4 Ibid. 1385
5 Ibid. 1386
6 Ibid. 1367, 1369, 1370, 1371
7 P. 95 An Introduction to the study of Literature

In the benediction of *Puranilai*, 'May your God of worship guard you; may you flourish from generation to generation, being endowed with great wealth, earned in a way free from censure' we find didacticism. In this benediction it is emphasised that one should acquire money in a righteous way.

The benediction embodying admonition (*Va:yurai Va:lttu*) is the form where one is admonished with strong words as bitter as margosa and gallnut. The admonition will be beneficial through generations without fail. Here *Pe:ra:ciriyar* explains the word *Va:yurai* as 'Colmaruntu' – 'word-medicine'. Just as medicine though it is not palatable, helps one to get rid of disease, the word of advice, though strong and biting helps one to get rid of ignorance. That is why '*Va ;yurai*' has been explained as '*Colmaruntu*', so that some ethical treatises of *Patinenki:lkkanakku* (Eighteen anthologies) have been given medicinal names such as *Tirikatukam*, *Cirupañcamu:lam* and *E:la:ti* based on *Tolka:ppiyar's* conception of *Va:yurai.*

In the same way *Avaiyatakkiyal* – controlling the emotion while in an assembly and *Ceviyarivuru:* giving of sound advice - are the other two kinds of benediction. In all the benedictions, we find some advice invariably given. This points to the conclusion that *Tolka:ppiyar* must have thought that a man could live long only by adhering to morality.

c) *The verses suited to didacticism:*

From a study of *Tolka:ppiyam*, we come to learn that there is an intimate connection between the nature of the theme chosen for treatment and the type of verse employed. *Tolka:ppiyar* has mentioned that *Kali* and *Paripa:tal* verses are specially suitable for describing the love theme based on imaginary usage and the factual usage.[1] Speaking of *Paripa:tal* verse, he again stresses that that verse deals with only love

1 Tol: 999

theme.[1] Benedictions- *Puranilai va:lttu, Va;yur ai va:lttu, Avai-yatakkiyal* and *Ceviyarivuru:u* should not be composed in *Kali* and *Vañci* verses;[2] they should be composed only in *Venpa:* and *A;ciriyam* verses.[3] These rules make us think that certain types of metre have been prescribed for treatment of certain themes.

What are the verses best suited to speak of didacticism? *Tolka:ppiyar* states that four main verses *Venpa: A:ciriyam, Kali* and *Vañci*-are fit to explain the three primary subjects - virtue, wealth and pleasure.

> *"A:ciriyam, Vañci, Venpa:, Kaliyena*
> *na:liyar renpa Pa:vakai viriye:"* (*Tol:* 1362)

> *"Annilai marunkin aramuta la:kiya*
> *mummutar Porutkum uriya enpa"* (*Tol*: 1363)

These two aphorisms reveal all these four types of verse are best fitted to deal with ethical aspects. From this we infer the main object of poetry should be exhortation.

Although *Tolka:ppiyar* in general approves of the use of four types of verse - *Venpa:, A:ciriyam, Kali,* and *Vañci* - for treating the didactic themes, he excludes Kali, and *Vañchi* when he talks about benedictions. From this we may conclude that he must have considered *Venpa:* and *A:ciriyam* as better suited for treatment of Ethics. But unfortunately no work on ethics composed in *Venpa:* and *A:ciriyam* during the period of *Tolka:ppiyam* is now available. Such works must have been in existence once, but now they have been lost, even as treatises on music and drama of ancient times have disappeared. But in post-*Tolka:ppiyam* period the poets have chosen *Venpa:* verse for treatment of ethics. The ethical

1 Ibid. 1378
2 Ibid. 1367, 1368
3 Ibid. 1417

treatises of *Patinenkilkkanakku* such as *Tirukkural*, *Na:latiya:r*; and *Tirikatukam* and some ethical works of later period like *Mu:turai*, *Nalvali* and *Ni:tivenpa:* are composed only in *venpa:* verses. In *Cilappatika:ram*, we find at the end of the chapters some *venpa:* verses which speak of didacticism.

II *Akam Ethics*

a) *Ethics in love theme* :

Of nine chapters of *Porulatika:ram*, *Akattinai Iyal*, *Kalaviyal*, *Karpiyal*, *Poruliyal* and *Meyppa:ttiyal* deal with love aspects. In these chapters the ethical aspects of love are elaborately set out by *Tolka:ppiyar*. As the pleasure of love is common to all living beings, the love theme is spoken of at length in *Tolka:ppiyam*.

> "*Ella: uyirkkum inpam enpatu*
> *ta:namarntu varu:um me:var ra:kum*" (*Tol:* 1169)

Akattinai (love theme) is divided into *Kalavu* (clandestine stage) and *Karpu* (married stage). The term '*Kalavu*' is a little misleading for it means theft. There may arise a doubt as to how an act of theft can be considered to be morally good. *Ilampu:ranar* and *Naccina:rkkiniyar*, the commentators of *Tolka:ppiyam* defend it by saying that the clandestine course is quite unlike stealing what belongs to others without their knowledge. The hero and the heroine meet each other and develop mutual love and get married and remain fruitful to each other till the end. Only, the hero and the heroine fall in love without the knowledge of their parents. For that reason alone, it is called clandestine love. It is quite moral.[1] When the lady loves the hero she becomes his. His marrying the woman who has become his, cannot be deemed as theft.

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1 *Ilampu:ranam* - *Porulatika:ram* P. 155, *Kalakam* Edition 1961, *Naccina:rkkiniya:r* Commentary to first *cu:ttiram* of *Kalaviyal*

The noble qualities of the hero and the heroine, and the duties of the lover, lady love, foster-mother and learned men are also found in *Tolka:ppiyam*. The welfare of the society depends upon the individuals constituting it discharging their duties to perfection. Hence *Tolka:ppiyar* thought that the duties of individual members forming a society were to be regarded as the socio-moral code and so, instead of talking about the social-moral code as such, he treats of the duties of individual members like the hero, the heroine, the learned and the king. As Dr. Radhakrishnan says, "Man owes some debts or duties to Gods, men, and animals. He who discharges them all is the good man. Life is a round of duties and responsibilities".[1]

To lead a virtuous and noble life *Tolka:ppiyar* has laid emphasis in *Meyppa:ṭṭiyal* of *Poruḷatika:ram* that the lover and his sweet-heart should possess in an equal measure the following ten requisites. They are noble birth, character, courage, age (youthfulness), personal charm, intensity of love virtues, grace, understanding and wealth.

Piṟappe:, kuṭimai, a:ṇmai, a:ṇṭo:ṭu
uruvu niṟutta ka:ma va:yil
niṟaiye:, aruḷe:, uṇarvoṭu, tiruveṉa
muṟaiyuṟak kiḷanta oppiṉatu vakaiye: (*Tol:* 1219)

Of the couple, if one possesses noble qualities and the other lacks them, they are unable to lead a peaceful and happy life because of their incompatibility. Therefore, it is necessary that they should understand each other perfectly before their wedlock. After their marriage they should not speak low of each other. Hence the importance attached by *Tolka:ppiyar* to the ten qualities to be possessed by lovers. Apart from possessing these good qualities, the couples should avoid some

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1 Indian Philosophy Vol. 1 P. 131

bad qualities. The poet says that jealousy, crookedness, boastfulness, slander, harsh word, carelessness in duty, laziness, thinking highly of one's own family, indulging always in pleasure, ignorance, forgetfulness. and ideas of comparison are not to be found in lovers.

Nimpiri, koṭumai, viyappoṭu, puṟamoḻi,
vaṉcol, pocca:ppu, maṭimaiyoṭu, kuṭimai,
iṉpuṟal, e:ḻaimai, maṟappo:ṭu, oppumai
eṉṟivai iṉmai eṉmaṉa:r pulavar (*Tol*: 1220)

b) *The duties of the heroine* :

In explaining the duties of the lady love, it is said that fear, shyness, and simplicity in appearance are predominantly the qualities of the woman.[1] To the woman, modesty is more essential than life and unsullied chastity is more essential that modesty.

"*Uyiriṉum Ciṟantaṉṟu na:ṇe: na:ṇiṉum*
ceyirti:r ka:ṭcik kaṟpuc ciṟantaṉṟu" (*Tol*: 1059)

This chastity, so essential for woman, is strongly emphasised in other *cu:ttirams* also.[2]

In *cu:ttiram* 1098, *Tolka:ppiyar* states that chastity, love good behaviour, patience, magnanimity, hospitality and supporting relations are the excellences of the heroine. *Tolka:ppiyar* points out how the lady love should conduct herself with her lover. Even if she notices a grave defect in him, she should be patient. He may have immoral connections with prostitutes. But when she realises that he is feeling sorry for it, she must treat her husband kindly and exhort him as a mother advised her child. If the hero is guilty of any ignoble deeds, the heroine should not proclaim them but she should safeguard him against ill fame; otherwise the name and fame of the family will be spoiled.

1 *Tol.* 1045
2 Ibid. 1061; 1093

"Ta:ypo:ṟ kaḷaṟit taḻi:ik ko:ṭal
a:ymaṉaik kiḻattikkum urritteṉa moḻipa
kavavoṭu mayaṅkiya ka:lai ya:ṉa". (*Tol*: 1119)

"Avaṉ co:rpu ka:ttal Kaṭaṉeṉap paṭutaliṉ"
(*Tol*: 1120)

The words 'அவன் சோர்பு காத்தல்' are adapted by *Tiruvaḷḷuvar* in his famous *Kuṟaḷ* as 'தகை சான்ற சொற் காத்துச் சோர்விலாள் பெண்"[1] when he defines the duties of a woman.

Generally praising oneself is considered a fault, because it always induces a person to think of others as lower than himself. Hence *Tolka:ppiyar* wishes that the heroine should eschew self-praising. If she boasts about herself she is not likely to respect her husband. But to speak boastfully towards a person who has committed a crime is not a fault, because it is made with a view to directing him to the righteous path. *Tolka:ppiyar* statess that self-praising should not be indulged in by the wife in the presence of the husband in anyway except on two occasions i.e. when the husband is entreating her to pardon him for his illicit relation with a harlot and when it therefore becomes her duty to console him in his grief. (இரத்தலும் தெளித்தலும்)[2]

Taṟpukaḻkiḻavi kiḻavaṉmuṟ kiḻattal
ettiṟatta:ṉum kiḻattik killai
muṟpaṭa vakutta iraṇṭalaṅ kaṭaiye: (*Tol*: 1126)

All women are supposed to have the noble qualities of modesty, self control, and fear. In case women suffer very much owing to ardent love, they should not give expression to it in the presence of their lovers during the period of clandestine love. Besides, they should not themselves go to

1 *Tiruk.* 56
2 *Tol.* 987

the place of meeting. But they may exclaim to themselves how their body and soul have pined because of unrequited love.

Utampum uyirum va:ṭiyak ka:lum
ennuṟ ṟanakol ivaiyenin allatu
kiḷavo:ṟ ce:rtal kiḻattik killai (*Tol.* 1149)

In no circumstances can the lady love have the right of 'riding on the horse made of palmyra stem" (*maṭale:ṟutal*). But sometimes the lover can have the right.

c) *The duties of the hero*:

Nobility and courage are said to be the qualities of the male.[1] The hero instructs the heroine how to behave with saints, noblemen and with other good people.[2] The hero should not speak of his lady love in separation when he is engaged in war on the battle field. If he always thinks of his beloved, he cannot concentrate his attention on war and so he will not be able to achieve victory over his foes. Hence *Tolka:ppiyar* states that the hero should not speak of the heroine's condition.

'Kiḻavi nilaiye: vinaiyiṭat turaiya:r' (*Tol:* 1132)

For the same reason he stresses that the hero should not take his ladylove to the warcamp.

'Ennarum pa:caṟai pennoṭum puṇara:r' (*Tol*: 1121)

But when the war has been won, thoughts about the heroine will naturally occur to the hero.[3]

The hero can take the heroine anywhere within the limits of his own country. But if he has to go abroad crossing the sea, the lady should not accompany her lover.

1 Ibid. 1044
2 Ibid. 1092
3 Ibid. 1132

'Munni:r vaḻakkam makaṭu:uvo: ṯillai' (*Tol*: 930)

Voyage was forbidden to women in the interest of the welfare of the land. If the wife stayed in the country, she might be the source of attraction for the husband abroad and he would return to his native land. But if the wife too went along with him, there was every chance of their settling down abroad. Wherever rhey lived together they might be made to feel it was their own land. It was for this reason that women were forbidden to go overseas.[1]

Among the occasions allowed to the hero for separation from the heroine, one is parting for the company of a prostitute. In the age of *Tolka:ppiyam*, society did not consider union with prostitutes as a very base and heinous crime. Havelock Ellis observes that the social necessity of prostitution is the most ancient of all arguments of moralists in favour of the toleration of prostitutes.[2] Though the hero has cohabitation with prostitutes, *Tolka:ppiyar* teaches him that he should return from the house of his paramour and should not part from his ladylove for twelve days after her menstruation (the period biologically suited for conception).

Pu·ppiṉ puṟappa ṭu i:ra:ṟu na:ḷum
Ni:ttakaṉ ṟuṟaiya:r eṉmaṉa:r pulavar
Parattaiyiṟ pirinta ka:lai ya:na (*Tol*: 1133)

Despite the fact that society generally admitted co-habitation with prostitutes, *Tolka:ppiyar* despises that union as cruel and licentious conduct - *Koṭumai Oḻukkam*[3] and *Aṭaṅka: Oḻukkam*.[4] Admitting that prostitution was in vogue in the *Caṅkam* age, leading a family life without parting for prostitu

1 P. 407 A study of *Tolka;ppiyam* by Dr. Illakkuvanar
2 Prostitution, P. 282: Studies in the psychology of Sex, Vol. II
3 *Tol.* 1093
4 Ibid. 1096

tion has been praised. It is well known, that a *Co:ḷa:* king by name *Nalaṅkiḷḷi* asseverated that, if he failed to inflict a heavy defeat upon his enemies, his failure should be deemed, as equal to the disgraceful act of his embracing the breast of unkind prostitutes [1]

d) *The duties of the learned:*

The foster mother (செவிலி) and the learned men (அறிவர்) have the right to speak of what is good and bad for all time, past, present and future. The learned men have the privilege of showing the right way when they find any fault with husband and wife, because they will follow their advice.[2] The learned men interested in the happy and peaceful life of the society, interfered even in the domestic quarrels between husband and wife. But for this interference there would not have been much peace in family life. Consequently society would have suffered much. Thus in ancient days, the learned played an important role in the uplift of the country. *Pe;kaṉ*, one of the seven renowned patrons of *Caṅkaṁ* period, parting from his wife, had intimacy with a paramour. His wife was afflicted very much over her husband's unfidelity. On hearing of the pangs of separation of his wife owing to his close contact with the prostitute, the learned poets *Kapilar*, *Paraṇar*, *Aricilkiḻa:r*, and *Peruṅkuṉṟu:rkiḻa:r* went to the lodging of the prostitute where *Pe:kaṉ* was staying and advised him. He turned a new leaf and led a moral life. But nowadays people generally do not like to listen to the advice of the learned poets. So society has been deteriorating day by day.

e) *The duties of the actors:*

The actors (கூத்தர்) in the ancient period used to go all over the country and please the people with their skilful

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1 *Puṟam* 73

2 *Tol.* 1101

performance. They acquired rich experience in life. Whenever they found fault among people, they gave advice from their experience. Among the duties assigned to actors by *Tolka:ppiyar*, speaking of old traditions, emphasising the benefit of the domestic life, settling the bickerings of lovers, advising persons to behave worthily and making people understand their faults are some. They are ethical in nature. Like the learned men, the actors too contributed greatly to the welfare of the nation by their advice.

After defining the duties of husband and wife, *Tolka:ppiyar* asks what the benefit of married life is and he himself answers the question. Having derived sexual gratification, husband and wife surrounded by happy children and virtuous relatives must perform what is best for the world and die for it.

"*Ka:mam ca:nra kataikko:t ka:lai*
e:mam ca:nra makkalotu tuvanri
arampuri curramotu kilavanum kilattiyum
cirantatu payirral irantatan payane:" (*Tol*; 1138)

Tolka:ppiyar points out by this *cu:ttiram* that it is not necessary for a man to leave his wife to attain salvation. A wife need not be a hindrance to salvation as Jain poets seem to think. In this aphorism, the word 'சிறந்தது' denotes moksha according to Mr. M. Raghava Iyengar.[1] Dr. Doraiarangasami says 'சிறந்தது பயிற்றல்' means performing duties with love to all living beings.[2]

III *Puram Ethics*

(a) *Ethics of War*:

The *purattinai Iyal* of *Porulatika:aram* mainly deals with war. From the primitive age upto the atomic age war has

1 P. 91, *Tolka:ppiyap Porulatika:ra A:raycci*
2 P. 354, *Tolka:ppiya Neri*

played an important role in society. Owing to war, society has attained some progress. This led some scholars like George Whitehead to magnify war as "the most sublime phenomenon of our moral life, a divine revelation more authoritative than the gospel itself. The war-like people being religious people, war is a sign of human grandeur".[1]

In the age of *Tolka:ppiyam* the aims and the causes of war were many. The chief cause of war was the struggle for existence or defence. In order to defend the country and to maintain peace and prosperity among the subjects, ancient monarchs of Tamil country maintained a large and efficien army. The mighty kings embarked on war with the foes who came to fight in order to conquer their lands.[2] One of the causes of war in that age was the refusal by some kings to give their daughters in marriage to the kings who sought them.

Nikarttu me:lvanta ve:ntaṉoṭu mutukuṭi
makaṭpa: ṭañciya makaṭpa: la:ṉum (*Tal*: 1025.)

Cattle-lifting which is known as '*Veṭci*' was the preliminary incident for the beginning of the war. This lifting of cattle is explained as an act of charity. When war begins non-combatants may flee for protection to fortified places, whereas cattle cannot thus take refuge. Hence the King who declares war, begins by removing the enemy's cattle to a placc of safety in his own dominions.[3]

Ve:ntuviṭu muṉaiñar ve:ṟṟuppulak kaḷaviṉ
a:tan to:mpal me:vaṟ ṟa:kum (*Tol*: 1003)

In this *cu:ttiram* the word '*O:mpal*' brings out how the Tamils looked after the cows in times of war. Other countries

1 P. 162, The Evolution of Morality

2 *Tol.* 1016, 1018

3 *Nacciṉa:rkkiṉiyar* Commentary, *Tol*- - *Puṟattiṇai*; *Cu:ttiram* - 2

may say that all is fair in love and in war. But *Tolka:ppiyam* clearly depicts that even in love and in war the ancient Tamils stood firmly for strict moral codes.

They chose particular seasons known as *Ku:tirpparuvam* (roughly October to December) and *Ve:nirparuvam* (March and April) for making preparations and marching of the army for the expedition.

> "*Ku:tir ve:nil enriru pa:caraik*
> *ka:talin onrik kanniya marapinum*" (*Tol*: 1024)

This reveals the human outlook and chivalrous attitude of ancient Tamils. They did not disturb or interrupt the routine life of the people, especially the cultivation of the lands, which has been the main occupation and source of revenue for the country. After the harvest season, they waged wars and used to stop in the midst, when the *Ku:tir* season came to an end and renewed their fighting in the next summer (*ve:nil*) season. These lofty ideals bear an ample testimony to the magnanimous attitude of ancient Tamils [1]

Commenting on the *Cu:ttiram* 10 of *Purattinai Iyal*, *Naccina:rkkiniyar* states that the warriors of the ancient Tamil country would not come forward to fight against the indolent, the soulless, the retreating, the hermaphrodite, the weaponless, one who was not equally armed and such others.

It is not considered good to vanquish the foes by tricks without following the code of morals of war. It is also equally bad to kill the enemy with the aid of boons received from God.[2]

While commenting on the line,

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1 Thesis : Treatment of Ethics in Ancient Tamil Literature by Thiru K. D. Thirunavukkarasu

2 *Naccina:rkkiniyar* Commentary - *Tol purattinai, cu:ttiram* - 15

"Olla:riṭavayiṉ Pulliya pa:nkiṉum" (*Tol*: 1022)

Naccinarkkiniyar avers that when the foe or his companion begs for his own life, body, or armour, the warrior without any hesitation will grant the request and make him his friend.

To retreat from the battle-field is deemed as the greatest disgrace that can befall a family. If a mother hears the news of her son showing his back to the enemy on the battle field, she unhesitatingly offers to die.

A:yperuñ iṟappiṉ ciṟuvaṉ cpeyarat
ta:ytapa varụ:um talaippeyal nilai (*Tol*: 1025)

The horrors of war and the awful sufferings of the people make the kings and warriors realise the ephemeral nature of the world and evanscence of life and thus they come to know that the noble ideal of true conquest consists in the conquest of men's hearts by the laws of virtue (Aram).

b) *The duties of the Kings*:

Tolka:ppiyar, while explaining the several aspects of *Va kai tiṇai*, has mentioned the rights and duties of the people in all walks of life.[1] In *Cu:ttiram* 1021, the duties and the functions of the kings are mentioned as 'ஐவகை மரபின் அரசர் பக்கமும்' *Naccina:rkkiniyar*, the commentator has defined that the five duties of the kings are learning, sacrificing, giving gifts, protecting the subjects, and crushing the wicked.

They ruled over the country impartially. They presided over the council of men who possessed the eight important qualities namely good birth, learning, good conduct, truth, holiness, impartiality, freedom from envy, freedom from selfish desires. By doing charitable deeds they won everlasting fame. They forgave the faults of the subjects and redressed their grievances.

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1 *Tol*, 1021

The birth-day celebration of the king is known as '*Perumaṅkalam*'. On that day the king used to grant amnesty to prisoners and bestow gifts on poets and artists. On that day the king did not wage war or kill enemies; nor did he levy taves. In *Pa:ṭa:ṇṭiṇai Tolka·ppiyar* speaks of praising the shade of the umbrella of the king, which is the symbol of his virtuous rule and his protection of his subjects and maintenance of law. This brings home that the foremost duty of the king is to look after the welfare of his subjects and maintain law and order in the country. Then only the king deserves to be praised with his umbrella, the symbolic representation of his grace and virtuous rule.

Ciṟanta na:ḷinil ceṟṟam ni:kkip
piṟanta na:ḷvayiṟ perumaṅ kalamum
Ciṟanta ci:rtti maṉṉumaṅ kalamum
naṭaimikut te:ttiya kuṭainiḻal marapum (*Tol:* 1037)

If disorder arises in any of the four regions - *Mullai* (forest region) *Kuṟiñci*, (hilly tract) *Marutam*, (pastoral region) and *Neytal* (littoral region) belonging to other countries; the king may leave his land for restoring peace and order.[1]

c) *The ethics of Ka:ñcittiṇai* :

Tolka:ppiyar by describing the transient nature of the body, youth, wealth and pleasure has stressed in *Ka:ñcittiṇai* the spirit of asceticism and turns the mind of the peoplo towards the eternal bliss.[2]

Mutuka:ñci, the *Ka:ñci* of the elders, is old men teaching the young that youth will pass away soon. *Maṟakka:ñci* the *Ka:ñci* of valour, is a wounded man's consideration that it is natural to die and dying by tearing open his wound. These two *Ka:ñcis* reveal the evanascence of the youth and the body.

1 Ibid. 974
2 Ibid. 1025

Pe:ykka:ñci, the *Ka:ñci* of the demons, is demon's keeping watch during nights on a wounded soldier who has no relative to look after him. This *Ka:ñci* is said to point out the transient nature of wealth *A:ñcikka:ñci*, the *Ka:ñci* of fear, states that the wife, feeling fear at the sight of spear wounds on the corpse of the husband, though she had embraced the husband when he was alive, turns away from his body in disgust now that he is dead. This *Ka:ñci* mentions the instability of life. At the end of the various divisions(*turais*) *of Ka:ñci, TolKa:ppiyar* places '*Ka:ṭu va:ḻttu*' praising the graveyard and stresses the transient nature of the world. The people born in the world are transient but the graveyard is permanent.

> "*Malartalai Ulakattu marapu naṉkaṟiyap*
> *palarcelac cella:k ka:ṭu va:ḻttu*" (*Tol:* 1025)

From the elaborate account of *Ka:ñcittiṇai*, we are inclined to think that the ancient Tamils must have had the notion that the violent manifestation of grief and woes of life would make the people realise that the earthly life and mundane pleasures are transient and direct them in the right path of moral life [1] The poets also advise the monarchs who vanquished many countries and ruled with pomp and pleasure to lead a virtuous life by telling them of the transient nature of the world. In *Maturaikka:ñci. Ma:ṅkuṭi Marutaṉa:r*, a *Caṅkam* celebrity, instructs *Neṭuñceḻiyaṉ* who conquered in war at *Talaiya:laṅka:ṉam* to do virtuous acts for attaining Moksha, giving up all the mundane pleasures. Wise people come forward to do famous deeds even at the risk of their own lives. This feeling of evanescent nature sows the seeds for asceticism. Jain poets have advised the society to give alms and to perform virtuous actions by way of emphasising that instability of wealth, youth, and body. We find that the

1 Ibid. 1022 *Nacciṉa:rkkiṉiyar* Commentary - *Tol.* - *puṟattiṇai, cu:ttiram*-23

turais of *Ka:ñcittiṇai* are developed and elaborately explained in the chapters of *Celva nilaiya:mai, Iḷamai nilaiya:mai* and *Ya:kkai nilaiya:mai*, in *Na;laṭiya:r.*

The feeling that every thing in this world is transient need not necessarily deprive a man of his energy and action. It will help him to act quickly and without pride. Unless a man of strength, a man of wealth, or a man of power realises properly the transient nature of the world, he cannot reap the joy of having practised virtue. A warrior can fight courageously and gain reputation only if he realises the transient nature of the body and youth. That is why *Tolka:ppiyar* has emphasised the ephemeral nature of the world in *Puṟattiṇai Iyal.*

d) *The Ethics in Pa:ṭa:ṇṭiṇai:*

Toḷka:ppiyar in *Pa:ṭa:ṇṭiṇai* stresses the importance of giving gifts to the needy. '*Koṭuppo:r e:ttik Koṭa:rp Paḻittal*'[1] i. e. eulogy of the charitable and censure of the uncharitable is found in *Pa:ṭa:ṇṭiṇai.* Despising the uncharitable is not considered an evil deed, because the purpose of scolding them is to make them reallse and enjoy the merit of charity. The definition of *A:ṟṟuppaṭai* is mentioned in *pa:ṭa:ṇṭiṇai.*

Ku:ttarum Pa:ṇarum Porunarum Viṟaliyum
a:ṟṟiṭaik ka:ṭci uṟaḻat to:ṉṟip
peṟṟa peruvaḷam peṟa:ark kaṟivuṟi:ic
ceṉṟupayan etirac coṉṉa pakkamum (*Tol*: 1037)

Actors, songsters, or dancers who have received presents from their patrons meet others of their class and praise their patrons and describe how those patrons honour the guests with fine presents. They then direct them to the patron to receive rich gifts. *A:ṟṟuppaṭai*, a kind of literature, speaks of

1 Ibid. 1036

the patronage of the lords. In *Pattuppa:ṭṭu*, five idylls deal with *A:ṟṟuppaṭai*. *Puṟana:ṉu:ṟu* has many verses composed in *A:ṟṟuppaṭai tuṟais*. Of all the virtues, giving to the needy is considered the best So every division of *Puṟattiṇai* mentions that virtue. In *veṭcittiṇai* it is stated that the warriors captured the cows from their foes and distributed them among the needy. The *tuṟais* of '*Pa:ṭi:ṭu*' and '*Koṭai*' glorify the virtue of giving gifts.[1] The phrases '*Koṭuttal eytiya koṭaimai*' in *vañcittiṇai*[2] '*iṭaiyil vaṇpukaḻk* '*Koṭaimai*' in *Va:kai tiṇai*[3] and '*Kapilai Kaṇṇiya ve:ḷvinilai*' in *Pa:ṭa:ṇ ṭiṇai*,[4] reveal the philanthropic nature of the Tamils. Giving alms to the poor is the best way to earn fame. This is brought out very clearly by the phrase '*Vaṇpukaḻ*'[5] in *Tolka:ppiyam*.

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1 Ibid. 1005

2 Ibid. 1009

3 Ibid. 1022

4 Ibid 1032

5 இடையில் வண்புகழ்க் கொடைமை (1022)
வண்புகழ் மூவர். (1336)

4

Didacticism in Cankam Literature

Akam Ethics

Cankam classics are classified into two groups, *Akam* and Puram. Of the eight anthologies, *Narrinai*, *Kuruntokai*, *Ainkurunu:ru*, *Kalittokai* and *Akana:nu:ru* deal wholly with *Akam* themes. Eight poems in *Paripa:tal* which treats of both *Akam* and *Puram* themes are entirely devoted to *Akam*. Among the Ten Idylls, *Kurincippa:ttu*, *Mullaippa:ttu*, *Netunalva:tai* and *Maturaikka:nci* speak of love themes. The total number of poems in *Cankam* classics is 2381. Out of these 1862 are Akam poems. In these *Akam* poems only 140 teach morals, 54 belonging to clandestine course (*Kalavu*)

and 86 belonging to chaste married life (*Kaṟpu*). From among these, we do not know the authors of eight poems.[1]

The distribution of these poems (140) region-wise is given below:

Region		Total	*Kaḷavu*	*Kaṟpu*
Kuṟiñci	...	43	37	6
Mullai	...	6	1	5
Marutam	...	12	1	11
Neytal	...	24	11	13
Pa:lai	...	55	4	51
		140	54	86

The distribution of the same poems speaker-wise is tabulated below:

Speaker		Total	*Kaḷavu*	*Kaṟpu*
Maid	...	62	32	30
Heroine	...	39	11	28
Hero	...	26	11	15
Bard	...	2	—	2
Harlot	...	2	—	2
Others	...	9	—	9
		140	54	86

1 *Naṟ*; 46, 108, 126, 160, 166, 186, 188, 355

The role of the maid in love theme is an important one It is a literary convention not to represent the heroine as talking directly with the hero at the time of the clandestine course. So the maid becomes an indispensable messenger between them. It is the maid who takes efforts to bring about the marriage of the lovers in clandestine stage. The maid has the privilege of pointing out the faults of both the hero and heroine. That is why *Tolka:ppiyar* talks about the role of the maid, in *Akattiṉai Iyal, Kaḷaviyal, Kaṟpiyal* and *Poruḷiyal* of *Poruḷatika:ram.* The importance of the maid can be gauged from the fact that out of 140 *Akam* songs bearing on ethics, 62 belong to her. The help of the maid is needed more in *Kaḷavu* stage than in *Kaṟpu* stage. At the same time, her importance in the married life of the heroine is no less than her part in *Kaḷavu* stage. This is evident from the total number of stanzas 30 in *Kaṟpu* stage. All the efforts taken by the maid during the clandestine course are directed towards effecting the marriage between the lovers.

'*Varaital ve:ṭkaip poruḷa eṉpa*' (*Tol.* 1156)

Since the duty of the maid is to turn the lovers from the clandestine course to married life, the number of songs in *Kaḷavu* is more than that in *Kaṟpu.* Dr. V. Sp. Manickam in his treatise 'The Tamil concept of Love in *Akattiṉai*' states that a female companion is introduced in *Aintiṉai* to induce the couple to get married as early as possible. That is the reason why a female associate finds a firm place and plays a bigger part in *Aintiṉai* and why more than half of *Kaḷavu* poems in *Caṅkam* poetry treat of the theme of marriage, technically called '*varaivu*', in a variety of forms.[1]

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1 P. 42 - The Tamil concept of love in *Akattiṉai*

I *Kaḷavu Stage*

a) *Maid's advice in clandestine stage :*

In *Kuṟiñcippa:ṭṭu*, the maid reveals to her mother, (Cevili) the secret love of the heroine for the hero, with the intention of bringing about their marriage. This is called in *Akattiṇai* *'aṟattoṭu niṟṟal'*. It denotes the steadfastness to moral life in love conduct. Thus this *'tuṟai'* gives immense scope for the employ of virtues. The maid does her duty by giving advice to the hero and his beloved indirectly or directly.

The lady companion points out in this connection to her mother how the lady emphasised the difficulty in preserving the excellence of conduct. If jewels made of pearls, gems, and gold are destroyed they can be remade. But if virtue and nobility of conduct are once lost, it will be impossible evee for the wisest seers to regain the reputation which they havt forfeited.

> *"Muttiṉum maṇiyiṉum poṉṉiṉum attuṇai*
> *ne:rvarum kuraiya kalamkeṭiṉ puṇarum*
> *ca:lpum viyappum iyalpum kuṉṟiṉ*
> *ma:caṟak kaḻi:i vayaṅkupukaḻ niṟuttal*
> *a:caṟu ka:ṭci aiyarkkum annilai*
> *eḷiya eṉṉa:r"* (*Kuṟiñcip* : 14-19

It is therefore best to reveal the secret love and gen married. If for any reason the marriage does not take place it is desirable to die and get united with the lover in the next birth. These are the words spoken by the heroine, says th maid to her mother. Thus the maid sets in motion the arrange-ments for the marriage. The people of ancient times thought that good conduct ought to be preserved more carefully than life and that if one lost good conduct one should not live afterwards. It was not considered proper for the lady to marry a man other than the one with whom she was secretly in love.

'Irumaṉam ku:ṭutal illiyal paṉṟe: (*Kali* : 114-21)

Hence it becomes the inevitable duty of the maid to get them united in wedlock.

b) *Maid's indirect advice to the hero* :

Here are some instances for the condemnation of the action of the hero by the maid in an indirect but forceful manner. In *Kaḷavu* stage, when the hero has hidden himself in some place, (*Ciṟaippuṟam*) it is usual to make the maid speak with the heroine so as to be overheard by him. In the course of her speech she indirectly will lay emphasis on marriage. She will say that pallor has spread over their frame because of the inconsiderate way in which they contracted the friendship of the hero. On seeing this, the people have set afloat rumours. "We have been compelled to hear those rumours and feel sorry," says the maid and concludes by saying that the reason for all these is their having formed friendship without thorough investigation.

"Ayaliṟ peṇṭir pacalai pa:ṭa
i:ṅka: kiṉṟa:l to:ḻi
na:ṭa:tu iyainta naṉpiṉatu aḷave:" (*Naṟ*: 378)

If the hero possessed virtuous qualities, he should not have left us to suffer like this. He must have already married the heroine. Thus the lady companion indirectly induces the hero to expedite his marriage.

The maid tells her lady that there was a time when the lover used to meet her often even after knowing that trouble would come to him if the mother came to know of his secret love. But now even when only the lady companions come to know of it he dodges meeting his beloved. So the hero does not appear to have so much of love as he once had. The maid adds that she is ashamed to point out that the noble are not conducting themselves as they should.

'Pe:ṇupa pe:ṇa:r periyo:r cṉpatu
na:ṇuttak kaṉṟatu ka:ṇuṅ ka:le' (*Naṟ*: 72)

The indifference of the hero to get married provokes the lady companion to speak of him as '*Periyo:r*' in a sarcastic style. The maid thereby indirectly hints that it is not desirable that he postpones the marriage. He must marry his love as quickly as possible. The noble maid feels ashamed of the hero's neglect of his duty. It is quite natural for good people to feel ashamed for the evil actions done by others. In this connection, the following passages may be compared.

'*Piṟar kaiyaṟavu ta:ṉa: ṇutalum*' (*Puṟam*: 157)

'*Na:ṇuttaka vuṭaittitu ka:ṇuṅ ka:le.*' (*Puṟam*: 44)

When the agony of the heroine is beyond limit, *Akam* poets will adopt the literary device of addressing animals and birds by the heroine. This device is called '*Ka:mamikka kaḻipaṭar kiḷavi*'.[1] Poems of this device will occur largely in *kaṟpu* stage. Here in the clandestine stage, when the procrastination of the marriage by the hero is unbearable, the maid adopts this unusual literary device.

The maid emphasises the need for the hero's early wedding with the lady in the form of an address to a beetle. She says "'O, Beetle ! Go and inform the hero that the lady is confined in her house and ask him to marry her soon We need not be afraid of any one when we speak good words"

'*Naṉmoḻik kaccam illai*' (*Kuṟun*: 392)

This line has become proverbial,

The lady campanion tells the heroine, "There is no use in our feeling sorry that the hero has not married you till now. We must rue the consequences of our past deeds. I am terrified

1 *Akam:* 170, 398; *Naṟ:* 54, 70, 102, 335; *Kuṟun*: 92, 107

at your grief. Even the mountain of which he is the lord is shedding tears at his cruel behaviour towards us, out of affection for us. But the hero is relentless". By speaking these words so as to be overheard by the hero, the maid is hastening the marriage indirectly.[1]

It is the duty of the wise to redress the grievances of those with whom they are intimately connected. But the hero does not come forward to marry the heroine and wipe out her sorrow.[2]

The noble will grieve much over the sorrows of others with whom they are not even connected. But they will not grieve over their own sorrows.

> "*Piṟaruṟu viḻumam piṟarum no:pa*
> *tammuṟu viḻumam tamakko: tañcam*". (*Akam*: 382)

Thus the maid indirectly suggests that the hero like the wise and the noble should marry the heroine soon and put an end to all her grief.

The heroes and the heroines mentioned in *Akattiṇai* are of various dispositions. Some of the heroes may not have got married even after the indirect hint thrown by the lady-companion. Some may have procrastinated the marriage in view of the joy of clandestine enjoyment. Realising the uselessness of indirect advice to such heroes, the maid comes forward to offer direct exhortation. Thus we find many poems in *Akattiṇai* where such direct advice is given.

c) *Maid's direct advice to the hero*:

The maid tells the hero that if separation takes place after people have become acquainted with each other because of some enmity which arises afterwards, it causes great grief.

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1 *Naṟ*: 88

2 *Kuṟun*: 342: *Akam*: 108

'Paḻakiya pakaiyum pirivi<u>n</u> <u>n</u>a:te' (*Na<u>r</u>*: 108)

So it is not proper for him not to have married the heroine who loves him like life.

Taking pity on the grief-stricken heroine the lady companion humbly requests the lover to accept, atleast out of mercy for her, the heroine. It should not be difficult for him to do so, for, those who seek the praise of all and esteem courtesy will drink even poison when given by intimate friends.

Muntai iruntu naṭṭo:r koṭuppi<u>n</u>
nañcum uṇpar na<u>n</u>ina: karikar (*Na<u>r</u>*: 355)

The noble will accept even harm without minding the trouble on account of their close friendship. Here the maid points out that the hero has not even consented to marry. After having persuaded the hero to marry the heroine for relieving her distress, the maid pleads with him that from the point of view of righteous conduct also he must think of marrying her.

Saying that unreproved pleasure is best and secret pleasure is not desirable, the maid stresses the need for an early marriage. She adds it is not proper to seek secret enjoyment' overcoming many impediments at night, out of unbounded love for the lady. He has to come with fear to meet the lady without the knowledge of her relatives. Rumours have been set afloat in the town about their secret meetings. Therefore it is most advisable for him to marry her and enjoy the bliss of domestic life. The great will not seek blameworthy pleasures.

Kaḻiyak ka:tala ra:yi<u>n</u>um ca:<u>n</u><u>r</u>o:r
paḻiyoṭu varu:um i<u>n</u>pam vekka:r (*Akam*: 112)

In *pu<u>r</u>am*, 182, the King poet *Kaṭaluḷ ma:ynta Iḷamperu-vaḻuti* says that the great are prepared to stake their lives for

fame, but they would discard even the whole world, if they were to face infamy.

Pukaḻenin uyirum koṭukkuvar paḻiyenin
ulakuṭan peṟinum koḷḷalar (*Puṟam*: 182)

It is noteworthy that the same moral has been applied to *Akattiṇai* too by the poet *A:vu:rkiḻa:r*. Whether it is love enjoyment or material enjoyment, it must be free from blame The same idea has been conveyed by *Tiruvaḷḷuvar* and *Ko:vu:rkiḻa:r*.

Aṟatta:ṉ varuvate: iṉpam maṟṟella:m
puṟatta pukaḻum ila (*Tiruk:* 39)
"*Ciṟappuṭai marapiṉ poruḷum iṉpamum*
aṟattu vaḻippaṭu:um to:ṟṟam po:la" (*Puṟam:* 31

The hero requests the maid to console the lady for some more time; he says that he will marry her afterwards Then the maid replies that even if the usually covetless heart covets anything, with the knowledge gained by the words of the wise one should set right the heart, when it deviates from the right path.[1] The point which she wants to stress is that even though his heart desires to prolong the clandestine course by postponing marriage, he, without allowing his mind to do as it pleases, must marry her soon, listening to the advice of his betters and act nobly.

From a careful study of these poems, we find that the maid suits her advice according to the condition and the disposition of the hero. The varied nature of the advice given is an indication of mental acumen of the maid.

What is good on one occasion causes harm on another.

'*Naṉṟi viḷaivum ti:toṭu varum*' (*Naṟ*: 188)

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1 *Akam:* 286

The heroine realises this worldly truth, when she finds that the first meeting with the hero which gave much pleasure then, causes now much sorrow owing to the public gossip. The maid asks the hero not to cause agony to the lady any more. He should not prolong the clandestine course just because no one h s seen their secret meetings. There is no surer witness than his own conscience.[1] If he acts against his conscience the memory of his guilt will burn him. So he must marry. This reveals the risk of secret love and the exploitation of the feelings of the heroine by the irresponsible hero, so that the maid remonstrates with him very severely so as to make him act according to his own conscience.

Even after repeated insistence, the hero prolongs the clandestine course. Meeting him when he returns from his tryst with the lady during day time, the maid reproaches him a little severely and advises him to effect the marriage soon, so that he feels ashamed of his conduct. After having enjoyed the heroine it is not proper for the hero to desert her. It is like throwing away the cup after having drunk the milk in it. If a man wants to gain reputation for nobility, he must possess some good qualities like kindness, patience etc.

The lady companion defines the eight qualities which make a man noble.

Helping the needy in some way or other constitutes the virtue of a house holder and it is called *'A:ṟṟutal'*.

Not to part from the companion is true patronage and it goes by the name of *'Po:ṟṟutal'*.

'Paṉpu' means true culture which consists in understanding the world's way, and acting accordingly.

'Aṉpu' is kindness which sees to it that no harm happens to one's kith and kin.

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1 *Kali*: 125: 3, 4

Wisdom which lies in putting up with the words of dunces is called '*Aṟivu*'. True friendship (*Ceṟivu*) is not going back on one's word.

Perfection which is called '*Niṟai*' consists in keeping one's secret well.

Justice which goes by the name of '*Muṟai*' lies in punishing impartially, friends or foes if they are guilty.

Enduring patiently an enemy who has spoken ill constitutes forbearance (*Poṟai*).[1]

The maid exhorts the hero to marry, remembering these qualities of noble men.

A series of virutes is enumerated at a stretch in this poem. All of them are not admonitions to the hero alone, they are general advice to the men of different status. Of course they are some admonitions to the hero who is not inclined to celebrate the marriage in time as expected by the heroine and her companion. There are some admonitions directed towards the heroine herself. The advice on justice in government is outside the scope of *Akam*. Then what is the intention of the maid in enumerating the pieces of advice belonging to the *Akam* characters and *Puṟam* characters? Her intention is that the hero should not be misunderstood that he has reduced himself to such a low position as to hear advice from the maid and to show that her advice is only of a general and wordly nature.

Pointing out the inconsolable grief of the lady love to the hero, the maid advises him sternly. Bearing in mind how during the *Kaḷavu* stage the lady divined his intentions and acted accordingly, he must show his gratitude now by marrying

1 Ibid. 133

her. He who has received when in dire need from another, should rush to his help when he needs it. If he does not do so, the sin of ingratitude will ruin him not only in this life but also in the next birth. If a person fails to keep his promise, he will pay heavily for it, in this life as well as in the next.

"Orkattul utaviya:rk kutava:ta:n marravan
eccattul a:yinumak teriya:tu vita:te:ka:n"

"Cu:lva:ytta manattavan vinaipoyppin marravan
va:lva:ynan ra:yinumak teriya:tu vita:te:kan"

(*Kali*: 149)

Reminding the hero thus of the promise he has given to marry the lady, the maid admonishes him to keep his word. Seeing that that all the advice given so far has proved in-effective, the maid threatens the hero by saying that his evil deeds will pursue him for seven lives. Atleast to avoid that, he must hasten his marriage. The reason for the maid's speaking so harshly is the hero's postponing the marriage, ignoring her advice. Perhaps the maid, judging from the character and disposition of this hero, thinks that he requires such harsh admonition. Thus suiting her advice to the temper and nature of the heroes, the maid plays an important role and achieves success in bringing about the marriage between the couple.

During the time of elopement and when the hero parts from the heroine for the sake of acquiring wealth with a view to marrying her later, the maid requests the hero to live with the lady without thinking of deserting her at any time.

All the people in the world praise those who have done much good. But it is not very praiseworthy. Never to forget even those who have rendered only a little help is highly

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9 *Kurun*: 115

meritorious.[1] So his love for her will never decrease even if she grows old and is not able to satisfy him as much as before.

The maid says there is no one to protect the lady except the hero. Though the mother beats her child in anger, the helpless child cries saying 'O mother !'. In the same way, whether the hero inflicts pain on the lady-love or makes her happy, she is depending upon him wholly, always. The lady companion implores him to protect the heroine for ever and never to forsake her.[1]

d) *Maid's advice to the heroine* :

The heroine feels sorry on seeing the hero's love for her decrease. At that time the maid tells her lady that before they contracted the friendship of the hero they must have investigated his qualities thoroughly. To find fault with the hero after forming his friendship is not proper. The maid thus shows the noble form of friendship.

"*Periyo:r*
Na:ṭi naṭpin̲ allatu
naṭṭu na:ṭa:rtam oṭṭiyo:r tir̲atte" (*Nar̲*: 32)

The maid asks the hero to come and meet the heroine during day time. When he turns up, she asks him to come at night. When he comes at night, he is required to come the next day. On seeing this, the lady is afraid she may not be able to meet her lover at all. The maid adds that only if he is sent away like this, he will think of marriage. This is a clever device which, she says, she has adopted for bringing about the marriage.

"*Van̲kaṭ cu:ḻcciyum ve:ṇṭuma:r̲ cir̲ite;*" (*Kur̲un*: 73)

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1 *Kur̲un*: 115

The maid shares with the lady the knowledge which she has gained by experience that if something is to be achieved clever tricks should be used.

The heroine experiences great grief at the separation of the hero from her for earning money. Then by way of consoling her, the maid speaks ill of the hero.

The young ones of the elephant mix and play with the children of the hunters and make them happy. Afterwards the very same elephants trample upon and destroy the crops and thus cause considerable harm. In like manner, the friendship of the hero gave happiness in the beginning, but now it is causing the pangs of separation.

'Pakaiya: kin̲r̲avar nakaivil̤ai ya:ṭṭe: (*Kur̲un*: 394)

This reminds us of a Tamil proverb

'Vil̤aiya:ṭṭu vin̲aiya:ki viṭṭatu'

e) *Ethics in the maid's nature descriptions :*

There are nature descriptions to be found in some of the poems where the maid is the speaker. The mountainous region of the hero is full of jack-trees. Their fruits are as sweet as the joy derived by a person who lives by his own earnings after distributing a portion in charity.

"Tammil tamatuṇ tan̲n̲a cin̲aitor̲um
ti:mpal̤am tu:ṅkum palavin̲
o:ṅkumalai na:ṭan̲" (*Kur̲un*: 83)

The simile has been employed when the maid informs her mother about the hero's intention to marry the heroine. So we may venture to suggest that the maid hints thereby that after marrying the hero the lady love is going to lead a happy married life, partaking with others what she has and loving all life. This description of nature contains ethical aspect.

This is one of the literary methods adopted by *Cańkam* poets, called, '*ul̤l̤ur̤ai*' to bring home to the hero and the heroine the good conduct in life.

When the bee hums over the *ka:ntal̤* bud (gloriosa superba) and tries to penetrate into it, the bud slowly yields to it and blossoms with fragrance like the dutiful and grateful men welcoming with delight the noble men with whom they are acquainted. Though the ostensible purpose of the poem is to show the way in which the people should conduct themselves towards the noble, it also suggests the way in which the heroine should conduct hereself towards the hero and the elders.[11]

In another nature description, the maid states that the bees after having sucked all the honey, abandon the blossoms in the mountain-pools in the evening for those in the branches of the trees. Likewise the ungrateful people forsake the friendship of men whose wealth and influence are on the decline and seek the rich.

> "*Nir̤ainto:rt te:r̤um neñcamot̤u kur̤ainto:r*
> *payan̲in̲ maiyir̤ par̤r̤uvit̤ t̤oru:um*
> *nayan̲in̲ ma:kkal̤ po:la van̤t̤in̲am*
> *cun̲aippu: ni:ttuc cin̲aippu:p pat̤ara*" (*Akam*: 71)

There is room for thinking that this simile has been employed by the maid to hint at the hero's association with prostitutes, forsaking his beloved.

On the face of it, the advice is as clear as day light that the maid speaks of the lewd conduct of the hero in his married life. Though some ethical principles may be common

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1 Ibid. *265*

to both *Kaḷavu* and *Kaṟpu* stages, we can single out in some *Akam* poems ethics peculiar to *Kaṟpu* or *Kaḷavu* alone.

The maid tells the hero that the heroine feels very sorry, when she is not able to meet him during the clandestine course. She shines with all glory and radiance when she meets him. The lady companion requests the hero to marry tht heroine so that she may always be cheerful.

The lady who has lost her lustre in separation looks like a youth who is without wealth and the person who has lose the bliss of paradise because of his not treading the path of righteousness. The brightness of the lady in union is likened to the brightness of the wealth of the gracious persons and the wealth of those who share it with others and protect and love all life.[1] These comparisons bring out the glory of benevolence and the infamy of miserliness.

The relatives of the heroine do not want to give her in marriage to the hero. Then the maid reveals their secret love and makes arrangements for the marriage. If the relatives do not give their consent to the marriage of the heroine with the hero who has helped her, it will amount to ingratitude. Because of the sin of ingratitude, the tapioca will not yield yam; the bees will not hive on the hills; The field crops will not bend with spikes of millet. Finding that agriculture has failed, if people take to their vocation of hunting, even there they will not prosper.

Where the women worship their faultless husbands as their Gods, the arrows do not miss their target. Where the people deviate from the path of virtue, the arrows will miss their aim.[2] The maid makes the relatives understand that there is an intimate connection between the prosperity of the country and the conduct of the citizen, between the success of a

1 Kali. 38: 15-20
2 Ibid. 39: 15-19

person in his profession and his character. With the help of her skilful speech, the maid succeeds in making the relatives agree to the marriage. Here we see the concept of ethics in ancient Tamil society. Error in the conduct of an individual or a family will affect not merely the progress of society, but also the growth of nature around such unrighteous people.

The hero has not met the heroine on the appointed day, according to the promise given by him. Days have passed. Yet even in that land which belongs to such a hero, the torrents flow with water and it rains, contrary to the rules of justice. All these things fill the heroine with wonder.

"Ilaṅkum aruvittu ilaṅkum aruvitte:
va:ṉiṉ ilaṅkum aruvitte: ta ṉuṟṟa
cu:ḷpe:ṉa:ṉ poytta:ṉ malai" (*Kali*: 41)

The maid tells the lady that the hero will not go back on his word and that he will certainly come. She adds that if he does not do so, it will be like a ball of fire appearing in the cool moon.

It was a belief among our ancients that there was a close relationship between the well-being of a nation and the character of its people. This idea is emphasised by both the maid and the lady.

A similar thought has been conveyed in *Puṟana:ṉu:ṟu* and *Tirukkuṟaḷ.*

'Evvaḻi nallavar a:ṭavar
avvaḻi nallai va:ḻiya nilaṉe:' (*Puṟam*: 187)

Vacaiyila: vaṇpayaṉ kuṉṟum icaiyila:
ya:kkai poṟutta nilam. (*Tiruk:* 239)

f) *Moral ideas in the lady's words:* (*Kaḷavu* Stage)

In the words spoken by the heroine to the maid, in the indirect suggestions made by the lady to the hero in the clandestine course and the speeches directly addressed to the hero in the married stage, we find many moral ideas.

The maid reproaches the hero for prolonging the period of secret courtship and delaying marriage. At that time the heroine asks the maid not to find fault with the hero, saying he is a noble man and will soon marry her. The hero who has overheard these words will try to expedite the marriage. On one occasion when the maid blames the hero, the heroine talks in praise of his good qualities. She says that his love for her is wider than the earth, higher than the sky and deeper than the sea.[1] By way of praising the love of the hero, the heroine gives us an idea of the love of the highest type.

On the departure of the hero from the heroine to a distant land to earn money, she is filled with grief. She addresses the moon and says since it traverses the sky, it must know where her lover is and so it must inform her of his where-abouts. Asit is honest and perfect, she is sure it will do so. But it does not give a reply. Then she begins to attribute a reason for the moon's waning. She says that it wanes because even after knowing the place where he is, it has concealed the truth from her.[2] From the words of the heroine we learn that the great will not conceal what they know, and that if they do so they will suffer from dire consequences.

The heroine tells the maid that they have not done any thing detestable to the hero. They have conducted themselves towards him properly during the period of secret courtship. Yet he is allowing time to pass without the marriage taking place and thus giving room for public gossip.

1 *Kuṟun*: 3

2 *Naṟ*: 196

It has been said evil will not befall a person who has done only good in this life. The lady doubts if it is true in the light of her experience.

"Immai
Nanrucey marunkil ti:til ennum
tonrupatu palamoli inrupeyt tanrukol"
(*Akam* : 101)

Whatever the lady may feel about it, the moral idea that harm will not happen to those who do good is referred to here.

The hero postpones the marriage. The consolation offered by the maid to the lady is of no use. The heroine in grief says that it is the nature of the noble men not to give advice to those who do evil but to leave them alone in the hope that in course of time they will realise their mistake and mend.

"Ti:mai kanto:r tirattum periyo:r
ta:marin tunarka enpa" (*Nar* : 116)

The heroine tells the maid that the hero, realising the grievous plight in which they have been placed on account of the public gossip about them, must come forward of his own accord to marry the heroine. If he does not, the heroine says that she is prepared to endure patiently all her sorrow. She feels there is not much use in reminding him frequently that he must marry her. All utterances on the part of the heroine in *Kalavu* stage centre round one maxim i. e. the hero should get his love married in public.

g) *Moral ideas in the hero's words* (*Kalavu* stage)

The hero and the heroine elope at night. They pass through arid land and overcome many an obstacle on the way. The hero tells her that there will not be any more hindrance and they can perform their journey by staying in lovely

places. Then he gives a comparison to point out how he got her after persevering efforts. If the people ceaselessly endeavour to attain their goal, their family-God will appear before them and help them.

'Aḻivila muyalum a:rva ma:kkaḷ
vaḻipaṭu teyvam kaṭkaṉ ṭa:ṅku' (*Naṟ*; 9)

From these lines, we learn that there is nothing that cannot be achieved with untiring effort and that God helps those who help themselves.

Looking at the hero who is languishing in love, thinking always of his beloved, the hero's friend tells him that it is not proper for him to grieve so much. The hero replies that before he saw the beautiful lady he had all good qualities like kindness, friendliness, modesty, generosity and righteousness. But after seeing her he lost all those qualities.[1] Another hero tells his companion who reproaches him for his languor that it is very difficult to control passion.[2] This may be compared with what *Tiruttakkade:var* says in *Cinta:maṇi* where he points out even learning will not help when a man loses himself in lustfulness.[3]

There is immense scope for moral teachings in the *tuṟai* conversation between the hero and his companion. It is the duty of a friend to castigate when the hero deviates from the right path. Therefore all poems in the name of '*Pa:ṅkaṉ*' or 'male companion' may be taken as poetry of ethics in *Akam.*

A moral idea is found in *Kuṟuntokai*-184, in the reply given by the hero to his friend who castigates him.

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1 Ibid. 160
2 Ibid. 39
3 *Cinta:maṇi* 1632

The hero says that the beautiful eyes of a maiden belonging to a littoral region have ensnared him. Any one who goes there is sure to be captivated by her beauty. He states that it is not proper for him to conceal from his intimate friend how he has lost his heart to her. The noble will never conceal what they know and speak a lie.

'Arikari poyttal a:nro:rk killai' (*Kurun*: 184)

Not uttering falsehood is one aspect of truthfulness. In olden days it was believed that the tree would wither if a man who had given false witness took shelter under it.[1] Speaking a lie would burn not only external things but also the heart of the man who did it.

Tannen carivatu poyyarka poyttapin
tannence: tannaic cutum (*Tiruk*: 293)

The hero is returning disappointed, unable to meet his love at the tryst. Addressing his heart he says that he had derived joy from union with his beloved before. Then he regarded her as a loving girl. She has not been able to meet him because of the strict watch kept over her. So she has become difficult to get at. This has not been realised by his mind. He adds that his desiring to have the lady is like a poor man desiring to have pleasure.

Illo:n inpam ka:mur ra:anku (*Kurun:* 120)

This line brings out the cruelty of poverty. Though in general the word *'Inpam'* stands for any enjoyment, here, it means love enjoyment in particular. Poverty will destroy even love enjoyment.[2] The horror of poverty is laid bare in the same

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1 Kali. 34
2 *Nalvali*: 26

manner by *Peruṅkaṭuṅko*: when he says in the desert region the trees wither away like the career of a youth in poverty.[1]

The hero explains to his friend the manner in which he obtained his lady by striding on palmyra horse. He says it helped him to mortify his body and get enjoyment from his lady while it derived no enjoyment itself. Similarly the penitents use their body to do rigorous penance and enjoy afterwards the heavenly bliss. But the body which is helpful for reaching it, itself does not get that bliss.[2] Here we learn that it is the soul that later enjoys the eternal bliss with the help of good deeds done.

The hero feels sorry that even after seeing him stride on palmyra horse the people have not taken pity on him and have not made arrangements for his marriage with the heroine. When the moon is devoured by a snake, the noble, though they may not be able to relieve its distress, will atleast show their sympathy. But even that sympathy, the here complains, has not been shown to him.[3]

The hero tells the noble that it is their duty to help people in distress. He requests them to regard his suffering as their own and help him to marry the heroine.

Piṟarno:yum tanno:ypo:ṟ po:ṟṟi aṟanaṟital
ca:nṟavark kella:m kaṭan. (*Kali*: 139)

From the words of the hero who strides on the palmyra horse, we come to know that showing sympathy and relieving distress of others are the duties of the noble.

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1 Kali. 10
2 Ibid. 138
3 Ibid. 140

The hero tells the heroine that she has subjected him to great suffering during the clandestine course. He has been greatly inconvenienced many times unable to meet her both at day and night trysts. So she must help him for all the pain which she has inflicted on him for loving her and marry him. Otherwise she will have to reap the consequences of her evil deed. No good will accrue to her as a result of the sacred bath in the month of Tai (தைந் நீராடல்) and religious austerities practised by her. Giving these reasons he asks her to marry him. From the words of the hero, it is learnt that no one can escape suffering from the consequences of the evil deeds, even by doing good actions later. A man must reap what he has sown. We have already seen how the maid, when all other arguments failed, made use of this argument that a man cannot escape from the conseqences of the evil deeds to frighten the hero into marrying the lady. Now the hero is employing the same method to achieve his purpose. In Akam literature when all other advice fails, this argument has been accepted as a weapon to be used as the last resort for urging marriage.

The belief that the fruits of actions are inevitable was wide spread in society in that age. The poets made use of this belief both in *Akam* and *Puṟam* literature to emphasise the need for righteousntes. The proverb in Tamil '*Tiṉai vitaittavaṉ tiṉaiyaṟuppa:ṉ, viṉai vitaittavaṉ viṉaiyaṟuppa:ṉ*' illustrates this idea.

ii Karpu Stage

a) Maid's advice in Kaṟpu stage to the hero :

When the hero talks about his inevitable separation from the heroine for acquiring wealth, the maid lays stress on the impermanence of riches and points out the joy of married life. Pleasure and youth are not lasting. If youth is spent n the pursuit of wealth, one cannot enjoy life afterwards

Therefore it is not proper for the hero to part now. Pleasure and youth are more ephemeral than the shadow of an arrow which disappears even before it hits the target.

> "*Vaikal to:ṟum iṉpamum iḷamaiyum*
> *eykaṉai niḻaliṟ kaḻiyum*" (*Naṟ*: 46)

In *Puṟam* poems the transitoriness of life is made use of to press the need for the cultivation of virtues like heroism, generosity, and renunciation. On the contrary in *Akam* poems the transitoriness is made use of to press the need for the enjoyment of life.

The maid tells the hero that the wealth earned by him by getting separated from the heroine will not give him pleasure. If he goes away the heroine will die. After her passing away, what is the use of all his wealth? Such wealth does mischief both in this world and in the future.

> "*Cemmaiyiṉ ikantori:ip poruḷceyva:rk kapporuḷ*
> *immaiyum maṟumaiyum pakaiya:va taṟiya:yo:*"
> (*kali* : 14; 14, 15)

'*Cemmaiyiṉ ikantori:i*' reveals that immediate separation after marriage is considered by the maid as the violation of the discipline of life.

Money can be made at any time; but youthfulness once lost is lost for ever. [24] So the period of youth must be made full use of. Those who have both the freshness of youth and sexual appetite, do not care for wealth. That life is commendable in which the lovers are ever in union, though they have, because of their poverty, only one piece of cloth to share between them. [25] It is the nature of wealth that it

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1 Ibid. 15 : 24-26
2 Ibid. 18

again and again accrues by destiny, without regard for the real worth of man. [1]

The maid exhorts the hero to live with the heroine, without thinking of the pursuit of transitory wealth.

When the hero goes away from the heroine,her eyes, bracelets and forehead becoming different from what they were previously, will betray his cruelty.

The mean minded men praise and adore the virtues of others in their presence. But behind their back they publish their faults. It is like the eyes of the heroine which blossom in the presence of the lover, but in his absence shed tears and reveal his fault.

The bracelets of the lady love which are tight in union, slip from the wrist, in separation. It looks like the illiterate companion who enjoys the wealth of the rich man, when he flourishes and departs without giving a helping hand to him when he is in need.

Just as the forehead of the lady-love becomes bright in cohabitation with her lover and becomes pale in separation, so also the base companion learns the secrets from his friend, when both are together and afterwards reveals those secret to others.[2]

Thus in addition to describing the pallor and the anguish of separation, the maid with the help of the similes employed, has also indicated the nature of evil friendship. The object of the maid in pointing out the nature of evil friendship is only to suggest that the hero should not part from her like a base companion after having married her and enjoyed the bliss of domestic life.

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1 Ibid. 21 : 10-12

2 Ibid. 25

When the hero returns from the prostitute, the heroine feigns dislike of him. In order to pacify the indignation of the heroine, the hero seeks the help of the maid. The maid tries to soften the anger of the heroine by speaking seemingly harsh words about the hero.

Wealth does not consist in being praised by the kings or in coming in chariots or on horses with pomp. They are the results of one's previous deeds. To the great, true wealth lies in relieving with tender sympathy the distress of those who come seeking help.

Neṭiya moḻitalum kaṭiya u:rtalum
celva manṟutan̲ ceyvin̲aip payan̲e:;
ca:n̲ṟo:r celva men̲patu ce:rnto:r
pun̲kaṇ añcum paṇpiṉ
men̲kaṭ celvam celvamen̲ patuve:. (*Naṟ*: 210)

In many *Akam* poems in *Kaḷavu* or *Kaṟpu* which are of didactic nature and which are directed towards the hero, the word '*ca:n̲ṟo:r*' is frequently employed. This shows how he is respected by the maid and other characters. It also means that because he is a gentleman endowed with all noble qualities, the ultimate effect of the advice would be beneficial.

The maid advises the hero that he, developing contact with prostitutes, should not be so unkind as to desert her who depends solely on him.

From the words, '*Neṭiyamoḻitalum Kaṭiya u:rtalum*' we may infer that the hero is a wealthy man owning many chariots, horses, and elephants and has been praised by the great. Thus the lady companion brings out the noble idea that the great had no great respect for worldly riches and that they considered only the kindness which dwells in a human breast as the greatest wealth.

Tiruvaḷḷuvar also says that the crown of wealth is one's compassion; all other wealth is found even among the meanest of men.[1]

The heroine becomes angry at the lewd conduct of the hero. Then those near and dear to them try to mitigate her anger. As she is of noble birth, she is pacified easily and does not mind his weakness. On learning this, the maid praises the heroine for her good qualities by exclaiming how much pain noble birth causes and how the high born are obliged to endure the wrongs done by others.

'*Teṟuva tammait tiṉaippiṟat talle*:' (*Kuṟun*: 45)

The same idea is expressed in *Puram* literature too, where it is stated that uneasy lies the head that wears the crown, because the King is held responsible, when it does not rain or some harm befalls his subjects.[2]

What is emphasised here is that men of noble birth will have to suffer for the evil deeds done by others, because of their sense of duty and their sense of responsibility.

Whenever the hero parts from the heroine, for the sake of acquiring wealth, the maid consoles her in her grief by pointing out the object of the hero in seeking wealth. The goal of married life is to help others as mnch as possible. The hero has left only with the good intention of acquiring money for helping others. So the heroine must endure the pangs of separation bearing in mind the good of other people. There are many songs offering such advice to the heroine by the maid in *Akam* literature.

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1 *Tiruk* : 241

2 *Cilappatika:aram* : *Katai XXV* : 99-104

Those who have lived a useful life by bestowing all their wealth lavishly on others are considered to be penitents. Others are to be deemed useless. [1]

The hero has departed to acquire wealth so that he may give generously and enjoy the pleasure of giving. [2]

The hero has gone to seek wealth in order to live a virtuous life, strictly adhering to the path of righteousness and to promote the welfare of his kith and kin. [3]

Those who reside in the house cannot subdue the recalcitrant enemies and cannot support their close companions in their straitened circumstances. These are possible only to the rich and so the lover goes to earn money. [4]

From these passages, it is clear that the hero's intention in securing wealth is common good. The maid says that the lady, remembering this, should put up with the agony of separation.

When the hero wanted to part from the heroine for acquiring wealth, the maid prevented him from doing so, by pointing out the impermanence of wealth. But when the hero has parted, by way of consoling the heroine in her grief, the maid points out the indispensability of wealth. The maid has great ability in suiting her advice to the nature and the condition of the hero or the heroine.

Among the *Akam* poems where the speaker is the hero or the heroine or the maid, there are many where the bliss of married life is emphasised by pointing out the transitoriness

1 *Akam*: 61
2 Ibid. 69
3 Ibid. 173
4 Ibid. 231

of wealth.[1] They have got to be many since in *Akattiṉai* the joy of married life is to be stressed.

b) *Moral ideas in the lady's words (Kaṟpu stage)*

'*Ta:ypo:ṟ kaḻaṟit taḻi:ik ko:ṭal*
a:yviṉaik kiḻattikkum urritteṉa moḻipa' (*Tol*: 1119)

From this *cu:ttiram*, we learn that sometimes the heroine is entitled to exhort the hero. But it is rare in *Akattiṉai* to find the heroine advising the hero directly. Only in the words spoken to the maid or to others moral Ideas find a place.

When the heroine hears that the hero took part in water sports with prostitutes, she feigns anger with him. He tries to pacify her by uttering a lie that he never did so. She asks whether one can hide the rays of the Sun with the hand.

'*Putaittal ollumo: ṉa:yiṟṟatu oḷiye:* (*Aiṅk*: 71)

There is a proverb to the same effect in *Paḻamoḻi na:ṉu:ṟu*' ஞாயிற்றைக் கைம்மறைத்தல் இல்' (Can you hide the sun with your hand?). The heroine with the help of this proverb clearly indicates that the truth will be out ultimately.

In the words spoken by the heroine when she is suffering from the pangs of separation also, we find some moral ideas. Old people even if they want to, cannot get back youth. There is no one who knows how long he is destined to live. Without realising this, the hero has gone in pursuit of wealth. The heroine feels sorry that he has not understood fully the precious nature of youth and enjoyment of love.[2]

The lady complains that the hero who went away promising that he would return at the time of Spring has not yet come back even though the season has begun. The cuckoo

1 *Naṟ* : 16, 46, 126, 243, 314
2 Ibid. 314

sings as if it is asking these men not to part from their beloved to distant lands for the sake of acquiring wealth which is as changing as the rolling dice. Hearing the voice of the cuckoo, the heroine feels sorrowful. The hero has lost himself in the acquisition of wealth forgetting the promise that he gave that he would protect those who sought his help. The heroine asks if acquiring wealth by parting from one's beloved, is a better virtue than protecting those who seek his shelter. She thinks that those who have forsaken virtue will not be able to gather wealth.

"Poruḷvayiṟ
Pirital a:ṭavarkku iyalpeṉiṉ
arittumaṉ ṟamma aṟattiṉum poruḷe:" (*Naṟ*: 243)

The hero sends the maid as a messenger to the heroine, after seeking the company of prostitutes. The maid tries to pacify the wrath of the heroine by requesting her not to get angry and saying that the hero is a man full of love. The heroine replies that she is not angry with him. She says banteringly that he has become worthy of worship, like one's parents. She adds that there is no use in getting angry with a person who is loveless.

'Pulaviyak tevaṉo: aṉpilaṅ kaṭaiye:' (*Kuṟun*: 93)

Thus pointing out the lack of love on the part of the hero, the lady refuses to accept the maid's intercession. Here the lady gives out the *Akattiṇai* moral that pouting gives joy only where there is love.

The hero embraces the heroine who is very angry with him. Then she taunts him by saying that he is shameless. He replies that he embraced her because it gave him pleasure. She asks whether it is right to cause pain to others by doing something because it gives him pleasure.

Tamakkiṉi teṉṟu valitiṟ piṟarkkiṉṉa:
ceyvatu naṉṟa:mo: maṟṟu. (*Kali* : 62)

The slightest provocation of the hero in love affairs gives for the heroine an opportunity to pronounce a general maxim. In *Akam* literature only lovers of unquestionable character are treated. Everything will have a happy end. No love transaction will end abruptly, yet all sorts of moral teachings are said to be spoken by *Akam* characters. That they should not be taken seriously is evident from this instance. Every moral teaching in *Akam* Literature may be interpreted in this way.

c) *The morals in the lady's words to the maid:*

The maid informs the lady about the hero's intended departure. The heroine asserts that he will never part from her and that he is a man of his word. At that time she describes the noble friendship between them. She says the association with noble men of high qualities is as sweet as the honey gathered by the bees from the lotus blossoms and stored in the honey comb on the lofty bough of a sandal wood tree.

"*Ta:marait taṇṭa: tu:ti mi:micaic*
ca:ntiṉ toṭutta ti:nte:ṉ po:lap
puraiya maṉṟa puraiyo:r ke:ṇmai" (*Naṟ*: 1)

The heroine in *Kuṟuntokai* describes the greatness of friendship of the hero by saying that it was vaster than the earth, higher than the sky and deeper than the ocean. Here the lady brings out the sweetness of such friendship by comparing it with honey.

The maid consoles the heroine when she grows thin on account of separation. The reply which the heroine gives then contains moral precepts. The object in seeking wealth is to get happiness. If the heroine dies in the meantime, all the wealth earned by the hero will be useless.

Those who make use of the parts of a tree for medicinal purposes do not do so to the extent of killing the tree; those who practise austerities do not perform them to the extent of extinguishing altogether their vitality; kings do not tax their subjects to their utter ruin.

But the hero has left for earning money without realising that the separation may cause her death. It is not proper for him to do so.

Marañca: maruntum koḷḷa:r ma:ntar
urañca:c ceyya:r uyartavam vaḷamkeṭap
poṉṉum koḷḷa:r maṉṉar (*Naṟ*: 226)

These lines indicate how the kings and the penitents should conduct themselves.

The hero returns after having completed his work in the distant land. Forgetting all the misery he has caused her she welcomes him with joy. The maid says that the lady is an innocent woman for she has accepted the hero without even a single harsh word about his cruelty. The heroine answers that she has accepted him because he is of shy and tender disposition.

"Ca:ṉṟo:r
Pukaḻum muṉṉar na:ṇupa
paḻiya:ṅ kolpavo: ka:ṇuṅ ka:le:" (*Kuṟun: 252*)

The noble will blush even before they are praised They cannot endure anything ill said about them. These words reveal the nature of the noble. From this poem we learn that the heroine realises the soft and tender nature of the hero and acts accordingly.

The maid speaks harsh words to the hero who has returned from the prostitute. She asks the lady to come and join her in demanding the hero to return the bliss which he

enjoyed from the lady. Then the hero happens to be nearby. The reply which the lady gives at this juncture, reveals a moral truth as well as her nobility.

It is not pleasant now for the heroine to ask the hero to give back the joy which he had got from her by requesting her to allay the pain he was undergoing because of love-sickness. To ask a person to return something which we once gave when it was begged, though we need it now, causes great grief. Dying is not more painful than that.

"Iṭukkaṉ añci,iranto:r ve:ṇṭiya
koṭuttavai ta:veṉ colliṉum
iṉṉa: to:nam iṉṉuyir iḻappe:" (*Kuṟun* : 349)

This poem emphasises an idea which has got to be remembered by those who give that they should never expect to be given back what they give once.

Some poets have said that it is sweet to die when charity cannot be exercised.

"Iṭumpaiya:l
Iṉmai uraitta:rkku atuniṟaikka la:ṟṟa:kka:l
taṉmey tuṟappa:ṉ malai" (*Kali* : 43: 25-27)

"Ca:taliṉ iṉṉa:ta tillai iṉitatu:um
i:tal iyaiya:k kaṭai" (*Tiruk* : 230)

Here the poet, *Ca:ttaṉa:r* has pointed out that it is good to die when a person is placed in a situation where he is obliged to ask for the return of a thing which he has given.

Tiruvaḷḷuvar says begging is degrading to the tongue.[1] *Ca:ttaṉa:r* thinks that to ask a person to return what has been given to him is degrading to the soul. Hence he says

1 *Tiruk*: 1066

it is better to give up one's life than to ask for the return of a gift. Even in *Akattiṇai* songs, it is emphasised that to give is noble and that to receive is mean. The various ways in which the *Caṅkam* poets stress the beauty of the virtue of generosity are impressive.

The heroine narrates an old incident to the maid who comes as a messenger of the hero who has returned from the prostitute.

One day the hero dressed himself gorgeously and rode in a decorated chariot to marry a prostitute. On hearing the sound of the bell his child born of his wife came with tottering steps eager to see the wonderful sight. The hero saw the child. On account of the affection which he had for his child, he asked the charioteer to stop the chariot. Then he hastened to the child took it in his arms, pressed it to his breast and asked it, endearingly, to go back home. The child refused and wept. He put it on his shoulders and returned home. The heroine thought that the hero might imagine that she had prevented his going by sending the child. So she asked the child to allow its father to go wherevar he liked and not to cause pain to his heart. She began to beat the child with a stick in anger. At that time the hero took the child to his side. Though the beating of the marriage-drum was heard, he did not go. He was reminded of the promise he had given in *kaḷavu* stage that he would love the heroine for ever and gave up the idea of marriage with the prostitute. The heroine points out that the child was instrumental in preventing its father from going to the prostitute and in compelling him to return to his own house.

The proverb that those who have been blessed with children whose beauty and wisdom are envied even by foes will live with fame in this life and enjoy bliss in heaven has been proved true in the life of the heroine.

Immai ulakattu icaiyoṭum viḷaṅki
maṟumai ulakamum maṟuviṉ ṟeytupa
ceṟunarum viḷaiyum ceyirti:r ka:ṭci
ciṟuvaṟp payanta cemma lo:reṉap
pallo:r ku:ṟiya paḻamoḻi ella:m
va:ye: ya:kutal va:yttaṉam to:ḻi. (*Akam* : 66)

The heroine explains to the maid the hero's intention in going to distant lands in pursuit of wealth. Riches are gathered to practise hospitality, to enjoy happiness by giving alms, to cut through the pride of foes and to live with fame.[1]

d) *Moral ideas in the hero's words* : (*Kaṟpu* stage)

The heroine feels grieved when she learns that the hero is going to part from her. Then he begins to console her. He says that the sight of the charming lady delights him with thrills of joy and he feels as happy as the persons who persistently pursue the path of virtue.

Ivaika:ṇ to:ṟum akamaḻintu ya:ṉum
aṟanilai peṟṟo:r aṉaiye:ṉ (*Naṟ*: 166)

From this we may infer that our ancestors thought that a life of righteousness would give great mental peace and happiness. The happiness given by the physical beauty of the heroine reminds the hero of the happiness given by a virtuous life. The object of comparison must be superior to the object with which it is compared.[2] So we may conclude that the joy derived from a life of righteousness is greater than the joy of loving domestic life.

Plenty of moral ideas are found in those poems where the hero addresses his heart and gives advice to it when he is hesitating whether to part from his beloved or not for acquiring

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1 *Akam*: 205, 389

2 *Tol*: 1224 'உயர்ந்ததன் மேற்றே உள்ளுங்காலை'

wealth In the other types of poems spoken by the hero we do not come across much ethical teaching. Since wealth is indispensable for happiness in domestic life, on the one hand his heart advises him to seek wealth with perseverance On the other hand, his heart advises him against such a course of action, when he thinks of the sorrow he will be causing to his beloved because of separation. Thus he is caught between the horns of a dilemma. The advice which he gives to his heart at this juncture, brings out the need for making money.

Talking about the sweetness of the heroine, the hero says that she is as sweet as the achievement of one's undertakings.

'*Uḷḷiya viṉaimuṭit taṉṉa iṉiyo:ḷ*' (*Naṟ:* 3)

Turning at the heart which goaded him to acquire wealth, the hero says that if he stays with his beloved, it will not be possible for him to make money. If he goes away in pursuit of wealth, he cannot have sexual gratification. He wants his heart to find out what it wants wealth or pleasure. As far as he knows. wealth is as ephemeral as the path that is made by a fish when it swims in water. So he will not part from his lady for acquiring wealth, however great it may be, for he has been attracted by the heroine's beauty.[1] Pleasure has been extolled here by emphasising the impermanence of wealth.

In another poem, the hero addresses his heart and says that acquiring wealth by crossing deserts where wild animals are wandering gives pleasure. But that pleasure is not so great as the pleasure of love enjoyed in youth. If a person spends his youth in the pursuit of wealth he cannot enjoy the pleasure of love in old age with that money. He asks his heart to go to make money, but he will stay with the lady.[2]

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1 *Naṟ:* 16
2 Ibid. 126

In *Narrinai*, 284 the hero says that his heart advises him to wipe out the sorrow of the heroine suffering from the pangs of separation. His reason tells him that to give up in the middle a piece of work already begun will bring disgrace to him and shows his foolishness. It asks him to continue the work without caring for the lady. Thus there is a conflict taking place in his mind. In this situation he compares himself to a piece of old rope pulled by two elephants. Like the rope he too will be destroyed.

Ceyvinai mutiya:tu evvam ceytal
eyya: maiyotù ilivutalait tarum (*Nar* : 284)

The point which a man who undertakes his enterprise must remember is that if it is abandoned in the middle it will make him ridiculous and reveal his ignorance.

The same idea is emphasised in *Akana:nu:ru* and *Tirukkural*.

Ceyvinai a:rrura vilankin
eytuvai allaiyo: pirarnaku porule:. (*Akam*: 33)

'Ceytupin iranka: vinai' (*Akam* : 268)

'Erren rirankuva ceyyarka' (*Tiruk* : 655)

In the course of his advice to his heart, the hero points out the indispensability of wealth, for giving alms to suppliants and the enjoyment of pleasure.

I:talum tuyttalum illo:rkkil (*Kurun*: 63)

He adds that the object of attaining wealth is to rescue the needy relatives and friends from harm, to feed the kith and kin and to turn strangers into friends.[1]

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1 *Akam* ; 93

The hero says that his heart persuaded him to seek wealth telling him that the joy of giving was greater than the enjoyment he would get from the lady.

'*Ivaḷiṉum ciṟantaṉṟu i:tal*' (*Akam*: 131)

This line brings out very well that making gifts is more pleasant than the happiness of love. Nowhere else has the glory of charity been emphasised in such a way. *Tiruvaḷḷuvar* says that the lady's embrace is as sweet as dwelling in one's own house and eating from the household store sharing the meal with others.[1] *Marutaṉiḷana:kaṉa:r* goes one better on *Tiruvaḷḷuvar* by saying that practising charity is more p.easant than the lady's embrace.[2]

The hero realises that if he does not acquire wealth but stays with his lady, he will have to be seeing with his own eyes the penury of his friends, the sufferings of his kith and kin and the arrogance of his foes. So he makes up his mind to go and seek wealth discarding the advice of his heart[3]

The hero says to his heart that he knows that to relieve the distress of others in suffering what is needed is wealth more than the generosity of heart.[4] He adds that pleasure and pain, union and separation, come alternately like day and night. If this truth is realised, his heart will not advise him to seek wealth.

Iṉpamum iṭumpaiyum puṇarvum pirivum
naṉpakal amaiyamum iravum iravum po:la
ve:ṟuve: ṟiyala va:ki ma:ṟetirntu
uḷaveṉa uṇarntaṉai. (*Akam* : 327)

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1 *Tiruk* : 1107
2 *Akam* ; 131
3 Ibid. 279
4 Ibid. 335

The hero decides to part from his beloved in pursuit of wealth. The lady is steeped in sorrow on account of separation. Then he says it is poverty which has compelled him to part from his dear lady, which he would not do in ordinary circumstances. He realises the cruelty of poverty which makes even lovers separate from each other.

'Arituman ṟamma iṉmaiyatu iḷive:' (*Naṟ* : 262)

In many poems ascribed to the hero in *'Kaṟpu'* life, feelings of charity find a predominant place. He wants to help his relatives, the neighbours and the poor in general Here no one instructs him that he must leave home to earn wealth and give it away to the poor. The hero himself realises his duty and reminds himself of the sayings of the highest. As charity is a social obligation, the heroine cannot chide her husband on that account. It is her duty also to bear such separation.

e) *Moral teaching in the harlot's words:*

In the words spoken by the harlot to the minstrel in the hearing of the lady's associates, we find moral ideas. The harlot says that she will find joy in life if only she is able to have a look at the hero, though he may not be willing to give her bodily pleasure. It is unpleasant for her to live in the place where he does not reside though he does not rush to her rescue in distress as the hand rushes to remove a particle of dust which has fallen into the eye. She says that she loves the hero more than the lady.[1]

Tiruvaḷḷuvar states that true friendship hastens to relieve the distress as readily as the hand of a man as his garments

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1 *Naṟ*: 216

slip down.[1] *Naṟṟiṇai* (216) asks us to hasten to relieve the woes of others as quickly as the hand proceeds to take away the dust from the eye.

We find an asseveration of the prostitute in a poem of *Akana:ṉu:ṟu.* Nowhere else in *Caṉkam* literature, do we find the asseveration of a prostitute. Even as the poems in *Puṟam* containing asseverations teach a moral, this poem also has an ethical teaching.

The concubine says that if she does not get back the hero. her beauty which her mother preserved with loving care must become useless, like the wealth of a miser who has hoarded it without giving it to mendicants.

Iranto:rk ki:ya:tu i:ṭṭiyo:ṉ poruḷpo:l
Parantu veḷippaṭa: ta:ki
Varuntuka tillaya:y o:miya nalaṉe:. (*Akam* 276)

The moral idea here emphasised is that wealth not used in giving charity will not bring fame to its earner.

From the words 'ஈட்டியோன் பொருள்போல் வருந்துக' it is to be inferred that the Goddess of wealth will feel happy only when it is used properly; otherwise she will feel sorry. This can be compared with what *Tiruvaḷḷuvar* says, that the Goddess of wealth with joyous mind will dwell in the house of a man who with cheerful face entertains guests.[2]

(f) *Moral teachings in the words of the noble*: (சான்றோர்)

Tolka:ppiyar says it is the duty of the foster mother (செவிலி) and the learned (அறிவர்) to teach the hero and the heroine worthy ideas which hold good for all time, the past, the present and the future and to ask them to get rid of

1 *Tiruk:* 788
2 Ibid 84

harmful conceptions.[1] He adds that actors (கூத்தர்) too were considered fit to instruct.[2] In *Caṉkam* classics we find no poem spoken by the learned or the actors. Although some poems have been spoken by the foster mother, we find no ethical content in them. Kali, 99 is the utterance of a noble man addressed to a King

Pointing out the pangs of separation from which the King's lady love is suffering and her inconsolable grief, the noble man advises the King to live with her. The noble tell the King that when a monarch rules over his land justly and impartially it rains at the proper time and makes the country prosper, even as the mother feeds and protects the child. They advise the King not to deviate from justice and not to allow any of the subjects to suffer. If he does not do so, the rains will fail. The royal white umbrella, the sceptre and the sacred drum are the symbols of grace, justice and the protection of the King. After possessing these symbols, neglecting the heroine is not proper for the King. She too is one of his subjects. The kindness and protection shown to others may be extended to her also. With his symbols, the King is reminded of his duty.

Making use of one of these symbols, the royal white umbrella, the poet, *Veḷḷaikkuṭina:kaṉa:r* manages to persuade *Kiḷḷivaḷavaṉ* to abolish the land tax. He tells the King that his umbrella is not intended to ward off the heat of the sun but it must remind him of his duty to protect his subjects.[3] Thus the method of teaching a moral by quoting the rules of administration with the help of royal symbols is common in both *Akam* and *Puṟam* Literature like employing asseveration for the same purpose.

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1 Tol: 1099, 1100

2 Ibid. 1114

3 *Puṟam* 35

g) *Moral Teaching in the words of minstrel* : (பாணன்)

In the words of the minstrel, who is sent to the hero as a mediator to reveal the heroine's inconsolable grief, we see moral teaching. When he portrays water sports in the Vaiyai he is describing a love scene.

A prostitute wearing the garland and the bangles of the heroine presented by the hero goes to the river, Vaiyai for water sports. On seeing the lady and her companion, the prostitute hides herself among the multitude. The lady's companion finds her out and scolds her. The concubine too despises her. At that time some old women near the harlot ask her to worship the chaste lady, who is capable of removing all the evils of the people who think of her.

Cintikkat ti:rum piṉiya:ṭ ceṟe:ṟka
... ... — ... — — —
vantikka va:r.

(*Pari*: 20: 68-70)

She refuses to do so, because it is a disgrace for one to worship one's enemy. She replies that the hero has presented the jewels to her because of his love for her. He may present to her even the anklet on another day. So the hero is the pilferer, not she. Then the old women tell the heroine that it is very difficult to prevent a husband from seeking the prostitute. They advise the heroine not to get angry with her husband. Chaste women praise and worship their husbands, though they reproach them. It is as impossible to prevent the adultery of husbands as it is for chaste women to live without their husbands in spite of their adultery. Love vacillates; it is never constant.

Thus the Vaiyai causes bickerings among lovers. The women get infatuated with love and toddy. They sport in the river and unite themselves with their separated lovers. This *Paripa:ṭal* ode (20) brings out the glory of chastity.

(e) *Moral teaching in the words of the Spectators*: (கண்டோர்)

The hero parts from the lady in order to earn money for their marriage. The grief which that separation causes to her is indescribable. The hero returns and she feels very happy. The paleness on her forehead has disappeared. On seeing the clear face of the lady the spectators give expression to a moral idea. The weaknesses and defects ascribed by the base to the generous and virtuous people will vanish when they are investigated by noble judges. The slander caused upon the noble unnecessarily will not stay permanently.[1]

The spectators console the heroine in the grief of parting by saying that separation and union between the couple causing pain and joy respectively will alternate like day and night.[2]

Puṟam Ethics

The total number of poems in *Caṅkam* classics is 2381. Among them 519 deal with *Puṟam* themes. 75 out of 519 alone have a moral bearing, The distribution is as follows:

Puṟana:ṉu:ṟu	63
Pattuppa:ṭṭu	3
Patiṟṟuppattu	5
Paripa:ṭal	4
Total	75

Of the 63 songs in *Puṟana:ṉu:ṟu*, 22 are wholly devoted to the treatment of ethical subjects, while 41 deal partly with moral principles.

The *'tuṟais'* where we find moral teachings most in *Puṟana:ṉu:ṟu*, are *Poruṇmoḻikka:ñci*, *Ceviyaṟivuṟu:u*, and *Mutumoḻikka:ñci*, having 16, 8, 5 poems respectively,

1 *Kali* 144: 70-73
2 Ibid. 145: 13-17

There is greater scope for teaching moral ideas in *Puṟam* literature than in *Akam* literature. When praising the monarchs and the chieftains, the poets bring out ethical precepts. The bards boldly point out the defects in Kings and Chieftains with a view to improving them. That also gives the poets an opportunity to give a moral exhortation. Didacticism finds a place in the elegies, composed on the death of patrons. The asseverations of Kings express their noble aims and purposes. In the accounts given by the poets about themselves too, we find moral ideas. Sometimes nature descriptions are made use of to point out a moral truth. Thus in many ways in *Puṟam* literature, ethical conceptions are introduced. Moral principles naturally occur in *Puṟam* as they belong to it.

Of the ten idylls six, namely, *Muruka:ṟṟuppaṭai*, *Porunara:ṟṟuppatai*, *Ciṟupa:ṇa:ṟṟuppaṭai*, *Perumpa:ṇa:ṟṟuppaṭai*, *Maturaikka:ñci*, and *Malaipaṭukaṭa:m* and of the eight anthologies two, namely, *Puṟana:ṉu:ṟu* and *Patiṟṟuppattu*, treat of *Puṟam* themes. *Paripa:ṭal* deals with both *Akam* and *Puṟam* subjects.

Of all the *Puṟam* anthologies *Puṟana:ṉu:ṟu* stands foremost in the study of any *Puṟam* aspect. The poems of *Puṟana:ṉu:ṟu* have been compiled on certain principles. First there are the songs about *Ce:ṟa:*, *Pa:ṇṭiya:* and *Co:ḻa:* kings respectively. They are followed by the songs about the chieftains. Elegies come next. Poems from 182 to 193 and 195 belong to two forms (துறைகள்) of moral teaching namely *Ceviyaṟivuṟu:u* and *Poruṇmoḻikka:ñci*. The Poem, 194 belongs to *Peruṅka:ñci* which treats of the transitoriness of the world and teaches a moral. In the latter part of *Puṟana:ṉu:ṟu*, we find some poems wholly devoted to didactic teaching. We shall deal with these poems under the head, 'Ethical Poets'. We may consider that the collection of so many moral poems in this anthology, *Puṟana:ṉu:ṟu* served as the source of inspiration for later ethical literature.

(i) *Morals in the descriptions of the historical personages :*

a) *Valour :*

Neṭṭimaiya:r praises the valour of *Palya:kaca:lai mutukuṭumip peruvaḻuti* in *Puṟam* (9) under the '*tuṟai*' '*Iyaṉmoḻi*'. How a warrior should show sympathetic attitude towards the innocent people and live-stock of his enemy's country is revealed in the description of the conduct of *Peruvaḻuti*. Some people think that a victory in war may be won by employing evil methods. But this King desires that the means adopted should be pure. So he is praised as a King having lofty ideal and pursuing the path of virtue 'அறத்தாறு நுவலும் பூட்கை'.

Before declaring war against their antagonists the noble warriors warn the innocent and helpless people to seek their own shelter. They appeal to brahmins, women, diseased, those who have not given birth to worthy children, who are to discharge their obligations to the departed souls of the south, and cows to hasten to seek shelter in the fortresses. This King's noble conduct is revealed in his exempting from fighting those people who do not want to involve themselves in war.

Neṭuñceḻiyaṉ returns with laurels of victory after defeating at *Talaiya:laṅka:ṉam*, seven of his foes who had spoken dis-paragingly of him as a little boy. He does not feel elated at the victory. Nor does he wonder at his exceptional ability in self-praise. He does not look down upon his enemies because of their defeat. He conducts himself like a noble and magnanimous warrior. *Iṭaikkuṉṟu:r Kiḻa:r* praises him as follows:

Uṭaṉṟume:l vanta vampa maḷḷarai
viyantaṉṟum iḻintaṉṟum ilaṉe: avarai
aḻuntap paṟṟi akalvicum pa:rppeḷak
kaviḻntu nilamce:ra aṭṭatai
makiḻntaṉṟu malintaṉṟum ataṉiṉum ilaṉe:

(*Puṟam*: 79; 9-13)

Kaṉiyaṉ Pu:ṅkuṉṟaṉa:r declares that the wise neither marvel at the .greatness of the great nor despise men of low estate.

Periyo:rai viyattalum ilame:
ciṟiyo:rai ikaḻtal ataṉiṉum ilama: (*Puṟam*: 192)

This maxim is exemplified in the behaviour of this *Neṭuñceḻiyaṉ*.

The best heroes will not retreat, however superior the foes may be. Talking about the heroism of *Neṭuñceḻiyaṉ*, the poet *Ma:ṅkuṭimarutaṉa:r* says that although high gods and men of this wide earth become his enemies, he would refuse to fear them and cringe before them.

Muḻaṅkukaṭal e:ṇi malartalai ulakamoṭu
uyarnta te:ettu viḻumiyo:r variṉum
pakaivark kañcip paṇintoḻu kalaiye:
(*Maturaik*: 199-201)

Since this king has been praised by two poets we may conclude he was a mighty warrior. In the form of eulogy the poets bring out how a true hero should conduct himself at the time of victory. According to him a true hero will neither despise his opponent, nor trumpet his victory. He will be sober and serene.

It is the duty of a noble warrior not to despise his enemy after he has surrendered. He must accept the offer of peace generously. *Neṭuñce:rala:taṉ* had this quality. He showed love even to his enemies forgiving their faults. Hence the poet *Kumaṭṭu:rk Kaṇṇaṉa:r* praises this king as a very merciful one.[1]

b) *Gift* :

From the praise bestowed on kings and philanthropists by poets for their generosity, we learn what qualities a patron should possess.

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1 *Patiṟ*: 17: 1-3

To give alms reading the need of another, to bestow so lavishly that the mendicant does not approach another person for more gifts, to confer without any feeling of vexation, though the suppliant begs for alms repeatedly, to give without scanning the merits of the mendicant and to present costly and valuable gifts to recipients without setting any limit on how much and what to give are the chief characteristics of the noble patrons.

Mendicants used to come in large numbers to *Pa:ṇṭiyan̲ Karuṅkai oḷva:ḷ perumpeyar vaḻuti. Irumpiṭarttalaiya:r* says that the reason was that the King was an expert in wiping out the afflictions of the suppliants by giving plenteous gifts on reading their misery from their face.

Nin̲n̲acai ve:ṭkaiyin̲ iravalar varuvaratu
mun̲ṇa mukattin̲ uṇarntavar
in̲mai ti:rttal van̲mai ya:n̲e:. (*Puṟam* 3: 24-26)

Paripa:ṭal says that before a man degrades himself by revealing his poverty, patrons reading his dire necessity should bestow gifts ardently.

Illatu no:kki iḷivaravu ku:ṟa:mun̲
nallatu vekki vin̲aiceyva:ṟ (*Pari* 10: 87, 88)

Tiruvaḷḷuvar states that to give without the mendicants pleading dire penury becomes a man of noble birth.[1]

Ko:vu:rkiḻa:r sings that *Co:ḻan Nalaṅkiḷḷi* had the habit of giving in such a generous manner that the suppliant went to no one else seeking more gifts.

'*Piṟan̲kaṭai maṟappa nalkuvan̲ celin̲e:*' (*Puṟam*: 68-19)

Kuṟuṅko:ḻiyu:r Kiḻa:r praises *Ce:rama:n̲ ya:n̲aikkaṭ ce:y-ma:ntarañce:ral Irumpoṟai* as a patron who bestowed gifts so

1 *Tiruk*: 223

lavishly that the suppliant was not put to the necessity of praising another patron to get more gifts from him.

Nirpa:ṭiya vayaṅkucenna:p
pirpiraricai nuvala:mai
o:mpa:ti:yum a:rraleṅko:. (*Puram*: 22: 31-33)

Avvaiya:r speaks of *Atiyama:ṉ Neṭuma:ṉañci* as a chieftain who received and entertained with considerable hospitality guests, whether they came to him alone or with others and stayed with him for a day or two or several.[1]

Piṭṭaṅkorraṉ is described by *Ka:virippu:mpaṭṭiṉattuk ka:rikkaṇṇaṉa:r* as a patron who gave to the satisfaction of the recipients at any time they approached him. He would never point out that he had given gifts to them previously.[2]

Generally people will show hospitality to guests only for a day or two 'விருந்தும் மருந்தும் மூன்று வேளை' (A constant guest is never welcome) is a Tamil proverb. It is but fitting for us to realise that there is nothing meritorious in such hospitality, from the account which the poets, *Avvaiya:r* and *Ka:rikkaṇṇaṉa:r* have given of the unflagging hospitality of *Atiyama:n* and *Piṭṭaṅkorraṉ*.

Pa:ri has been eulogised by Kapilar as a patron, who gave bounteously even though the recipients were persons without learning or people with base qualities.[3] *Kumaṭṭu:rk-kaṇṇaṉa:r*, while praising the munificence of *Imayavarampaṉ neṭuñce:rala:taṉ*, says that he gave charity even to the low without weighing their worth and that even in times of famine he gave liberally.[4]

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1 *Puram*: 101

2 Ibid. 171

3 Ibid. 106

4 *Patir:* 20

Without imposing any restriction upon the things which were to be given as gifts patrons practised generosity, The noble will sacrifice their lives if they are to get fame thereby. Even if it were the draught of immortality, they will not taste it alone, when the guest is in the hall. When *Atiyama:ṉeṭu-ma:ṉañci* got a myrobalan fruit the eating of which would have made him live for many years, he handed it over to *Avvaiya:r*, for he did not want to live long. He thought that if *Avvaiya:r* lived long, the country would be benefited more by her than by him.

Muṭamo:ciya:r points out that *A:yaṉṭiraṉ* gave away all his possessions as gifts except the sacred thread round his wife's neck. (மங்கல நாண்).[1] *Malaiyama:ṉ Tirumuṭikka:ri* according to Kapilar made a gift of all that he had except his wife.[2]

Realising that the only way to make themselves be remembered for ever was showing generosity, the patrons practised it liberally.

There were some patrons who gave gifts without pausing to consider whether those gifts would be useful to the recipients. Once *Avvaiya:r* demanded some rice of *Na:ñcil Vaḷḷuvaṉ*. He gave a huge elephant instead of rice as gift, having in view his high estate and the worth of the donee. Then *Avvaiya:r* wondered whether there could be such indiscriminate liberality. It looked as though greatmen knew not to keep within the bounds of charity. Such liberality is known as 'தேற்று ஈகை'[3]

Pe:kaṉ saw a peacock dancing. He thought it was shivering on account of cold and presented a shawl to

1 *Puṟam*: 127

2 Ibid. 122

3 Ibid. 140-9

it. He did not care to consider whether the shawl would be useful to the peacock or not. Such generosity goes by the name of 'கொடை மடம்'.[1] The poets regarded 'தேற்று ஈகை' and 'கொடை மடம்' as the highest type of generosity.

The patrons felt sorry when there were no mendicants in their land. *Ka:kkaipa:ṭiṉiya:r Nacceḷḷaiya:r* says that *A:ṭuko:ṭ-pa:ṭṭue ce:rala:taṉ* brought suppliants in chariots and bestowed gifts.[2] The poetess adds that he was more afraid of the sufferings of destitutes than the feigned anger of his wife.

Oṇṇutal makaḷir tuṉitta kaṇṇiṉum
iravalar puṉkaṇ añcum (*Patiṟ*: 57. 13, 14)

From these lines we gather, that the pleasure which springs from giving to relieve the distress of the poor is greater than the pleasure derived by the lover when the love bickerings have been put an end to.

Marutaṉiḷana:kaṉa:r also says that the joy of giving is more than the joy of love.

Ivaḷiṉum ciṟantanṟu i:tal (*Akam*; 131-5)

Is any other proof required to show that generosity was held in the greatest esteem by our ancients ?

When we analyse the motives with which generosity was practised, we find some patrons had an eye on the results. There are some poems in *Caṅkam* classics that tell us the people performed virtuous deeds in this life so that they might enjoy their fruits in heavan.

I:ṇṭuccey nalviṉai a:ṇṭucceṉ ṟuṇi:iyar
uyarnto:r ulakattup peyarntaṉaṉ (*Puṟam*: 174: 18 20)

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1 Ibid. 142-5
2 *Patiṟ*: 55: 10-12

'Tolvinaip payantuyppat turakkamve:ṭ ṭelunta:ṛpo:l'
(*Kali*: 118-3)

Without expecting any reward either in this life or in heaven, some patrons gave gifts just to relieve the distress of others. *Pe:kaṉ* is described by *Paraṇar* as a patron who gave because he considered giving was good and because he wanted to relieve the sufferings of the poor without caring for heavenly reward.[1]

Talking about the motive of *A:yaṇṭiraṉ's* generosity *Muṭamo:ciya:r* says it was not a mercenary one. He was merely following the path of virtue chalked out by the noble.[2]

From all this, we can learn that it is much better to practise generosity without caring for the result than to give in charity expecting a reward. If we are benevolent with a motive, when the desired result does not happen, we may develop a hatred for the very virtue of generosity. There is no place for hatred if we are munificent because we feel it is our duty to help others always.

In *Caṅkam* literature whether it is *Akam* or *Puṛam*, giving away one's wealth to the downtrodden finds the foremost place. The hero in *Akam*, parts from his young wife to a far off place to earn wealth in order to help the poor. He mentions this as the chief impulse for his separation. It was the order of the day in the *Caṅkam* age for the poets to ask the Kings and the rich to give away their wealth to the needy and the artists. Hence we find innumerable references to charity in *Caṅkam* anthologies. A special study of these references will reveal various opinions and theories prevalent in Tamilnad in regard to the motives of charity.

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1 *Puṛam*: 141

2 Ibid; 134

c) *Truth* :

Kapilar is famous for his love of truth. *Ma:ro:kkattu Nappacalaiya:r* has praised him as 'பொய்யா நாவிற் கபிலன்'.[1] His friend *Celvakkatuṅko: Va:liya:tan* also is noted for his love of truth. Kapilar says of *Celvakkatuṅko:* that he will fulfil his promise whatever might happen, even if there be deluge.[2] In another song the poet celebrates him as one who will not speak a lie even in playfulness.[3] *Ma:ṅkutimarutana:r* sings the glory of *Netuñceliyan* by saying that his love of truth is so great that even if he were to attain paradise and eat ambrosia by uttering a lie, he will not tell a lie.[4]

In *Caṅkam* literature the *Ko:cars* have been eulogised for speaking truth always.[5] Since truth is responsible for attaining renown, it is praised very much. On the contrary, falsehood brings infamy and so it is despised.

Pukalketa varu:um poyve:n talane; (*Puram*: 216-7)

That truthfulness will bring fame is seen from the following lines :

Poyya:riya: va:ymoliya:l
pukalniraintta nanma:ntarotu (*Maturaik*: 19, 20)

Nakaica:l va:ymoli icaica:l to:nral (*Patir*: 55-12)
Va:ymoli nilaiiya ce:nvilaṅku nallicai

valaṅkelu ko:car (*Akam*: 205-8)

Poyya:mai anna pukalillai (*Tiruk*: 296)

1 Ibid: 174-10
2 *Patir*: 63: 6, 7
3 Ibid: 70-12
4 *Maturaik*: 197, 198
5 *Kurun*: 15, *Akam*: 205

d) *Kingship*:

No treatise on political science in *Caṅkam* age has come down to us. But references to political theories are found in *Puṟanā:ṉu:ṟu*. From this anthology, we can easily evolve political doctrines prevalent in those times and find out the qualities and character that go to make an ideal king. Poets who are involved in practical politics, while praising or condemning the rule of the kings, have stated how a king should behave towards his citizens and towards his enemies.

Murañciyu:rmuṭina:kaṉa:r, while singing about *Utiyaṉ ce:rala:taṉ* says that he had many kingly qualities. This poet states that the king possessed the qualities of the five elements earth, water, fire, air and the sky. He had the patience of the earth towards his foes when they erred. His scheme to destroy his enemies when he found their evil actions intolerable, was as vast as the sky. His power of destruction of his enemies was strong like the fire. He annihilated his antagonists as swiftly as the wind. He was cool and sympathetic like water towards his opponents, when they surrendered. Thus he had the five great qualities - patient endurance of the enemies, vast scheming intellect, mighty power, destructive capacity, and mercy, all so essential for a king.[1]

This is the description which *U:ṉpotipacuṅkuṭaiya:r* gives of *Co:ḻaṉ Neytalaṅka:ṉal Iḷañce:ṭceṉṉi* as a ruler. He quickly discerned his true adherents and supported them. He put no faith in the words of tale bearers. When he found out the truth of anybody's guilt, he weighed the nature of the guilt and meted out suitable punishment. If the guilty penitently prostrated at his feet and stood before him, softened by mercy greater than his former sense of justice, he punished not but pardoned such a guilty but penitent person. He committed

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1 *Puṟam*: 2

no deeds which he would have to repent later. Thus he had all the qualities required for the ruler of a land.[1]

Kuramakal Ilaveyini has celebrated the glory of *E:raikko:n* as a ruler thus. He endured the faults of those who were his friends. He was ashamed of the poverty of others. He shone gloriously for his courage among soldiers. He conducted himself with majesty and dignity in the council of kings.[2]

Pe:reyinmuruvala:r has given an account of the kingly qualities found in *Nampi Netuñceliyan* in *Puram*, 239. He is described as a monarch who destroyed his enemies root and branch. He extolled those who befriended him; he was not a 'yes-man' to the strong, he spoke not highly of himself before the weak, he knew not to beg of others, he knew no refusal to those who sought his help; in the assembly of kings he established his great reputation; he removed the hunger of the minstrels to their great joy and satisfaction; he avoided partiality in judgements.[3]

While paying a tribute to the administration of *Palya:nai Celkelu kuttuvan*, *Palaikkautamana:r* says that he ruled well eschewing the undesirable qualities of a ruler like ire, lust, indiscriminate mercy, fear, falsehood, excessive attachment to things, and severe punishment which are great obstacles to a fair administration.[4]

From the accounts which the poets have given of the rulers, chieftains and patrons we are able to form an idea about some of the moral virtues like valour, generosity, and truth We also learn about the qualities that are desirable in a good ruler.

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1 Ibip: 10
2 Ibid: 157
3 Ibid: 239
4 *Patir*: 22

(e) *Asseverations*:

Some kings are seen taking solemn oaths in great anger, before they embark on warfare against their enemies. This taking of an oath is called 'வஞ்சினம்' In the asseverations of the kings we find some noble ideas. In *Puṟana:ṉu:ṟu* there are three kings who swear oaths. They are *Ollaiyu:rtanta Pu:tappa:ṇṭiyaṉ, Talaiya:laṅka:ṉattuc Ceruvenṉṟa Neṭuñceḻiyaṉ* and *Co:laṉ Nalaṅkiḷḷi.*

Pu:tappa:ṇṭiyaṉ swears: "Should my antagonists not be defeated in the battlefield, let me have separation from my sweet love. Let me be turned into a cruel and autocratic ruler who has deviated from the path of virtue, who has appointed an incapable and inefficient person in the hall of justice. where *Aṟam* should constantly pervade to administer justice. Let me lose the precious happiness of the grea friends like *Ma:vaṉ, A:ntai, Antuvaṉ ca:ttaṉ, A:taṉ aḻici, Iyakkaṉ.* In the next birth instead of ruling over the *Pa:ṇṭiya:* country let it be my misfortune to have my birth in another country.[1]

From his asseveration, we learn that no one should live away from his wife, whatever be the reason. To administer justice with partiality is to rule tyrannically. It gives pleasure to mix with the learned and the noble. One must be patriotic and love one's country as the best of all the countries in the world.

In the oath which *Talaiya:laṅka:ṉattuc ceruvenṉṟa Neṭuññceḻiyaṉ* swears, he says that if he does not fight the fierce Kings in a terrible fight and capture them and their drums, the people living under the shade of his umbrella, not finding shelter, will shed tears and call him a tyrant, and he will deserve such reproach. Then he exclaims, "May the poets, famous throughout the world with the great scholar

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1 *Puṟam*; 71

Ma:ṅkuṭimarutaṉ as their head, no more sing about me! May the people who are patronized by me be caused distress and may I get the name of one "who does not help the needy."[1] These words of the king reveal to us clearly that tyranny is to be despised, the honour of being sung by the poets is the greatest of all renowns, and it is the duty of the king to wipe out the distress of his subjects.

In his asseveration, *Co:ḻaṉ Nalaṅkiḷḷi* states that if he does not make his enemy retreat, the garland which he wears must be crumpled by the despicable embraces of harlots who without any love desire only money. His oath conveys to us relationship with prostitutes is detestable and the chaste married lfe is the best.

From what we have seen, we infer that of these three kings, two namely *Pu:tappa:ṇṭiyaṉ* and *Neṭuñceḻiyaṉ* regarded with great favour association with poets. In those days all the kings in general held in great esteem the friendship of poets.

f) *The self-respect of the poets:*

The poets praised the patrons and lived with the help of the gifts, given by them. They extolled those who gave and dispraised those who did not give. While eulogising, they did not speak falsehood and say that patrons performed good deeds which they had not done. To get the patronage of the kings who were not very famous, they did not flatter them Ihdiscriminately. When they came across the defects of kings, the bards pointed them out boldly. From the poems of *Puṟana:ṉu:ṟu*, we understand the life of self-respect and dignity which the poets lived.

While praising *Na:ñcil Vaḷḷuvaṉ*, the poet *Marutaṉiḷa-na:kaṉa:r* declares that he will not tell a lie so that he may

1 Ibid: 72

live prosperously; he will always speak the truth.[1] Thus he reveals his nobility.

Talking about *Kaṇṭi:rakko: Perunaṟkiḷḷi*, *Vaṉparaṇar* says that his tongue does not know the art of describing a king as having accomplished things which he has not done, because of the desire to praise him, though he does not possess the virtue of giving generously to others.

> *Pi:ṭil maṉṉarp pukaḻcci ve:ṇṭi*
> *ceyya: ku:ṟik kiḷattal*
> *eyya; ta:kiṉṟeñ ciṟucen na:ve:* (*Puṟam*: 148

The lives of these poets teach us a moral that we should not speak a lie for the sake of living well.

The poets shared with others the gifts which they received by praising the patrons. Though *Peruñcittiraṉa:r* was very much poverty-stricken, when he got gifts from the patron *Kumaṇaṉ*, he gave them to his wife and asked her to give them away liberally to all. She could give them to those dependent on her favours and to those whose friendship she eagerly sought after. She was free to give to the oldest among their worthy relatives and to those who having rendered them timely assistance to support their dependent relatives, had been long awaiting a return of the favour. In fact she was at liberty to give to all without distinction and without even consulting him. She should not stint thinking of a selfish bountiful future.[2] The life of the poet shows that we must derive joy from giving even in poverty.

The poet *Peruṅkuṉṟu:rkiḻa:r* requests *Iḷañce:ṭceṉṉi* to give him alms. He does not plead his poverty as the reason for his begging. He explains to the King that he is obliged to hide

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1 Ibid: 139

2 Ibid; 163

himself, when guests come to him, because he is unable to feed them. Moreover he has been endowed with the five senses which help a man to gather knowledge, poverty is crippling his attempt to learn. His talent will be wasted without being useful to others. Therefore he requests the donor to give him gifts so that he may be of use to others with his knowledge and wealth.[1]

Some poets were ashamed of asking for gifts openly. *Mo;ciki:rana:r* tells *Konka:nankila:n* that it will be easy for him to sing the glory of his land, but it will be difficult to ask him to give.[2] This makes it plain to us that the poets at the same time realised it was degrading to demand gifts.

Though the poets in ancient days lived with the help of the gifts they received from the patrons, they did not like to degrade themselves and lose their self-respect and dignity. The suppliants received favours only from those donors who gave with a smile on their face.

Those patrons who possessed only wealth but no learning were not respected. *Tiruvalluvar* says that to beg of those who know the duty of dispensing charity without pleading want or inability on their part has a charm indeed.[3] Since the poets received gifts only from such patrons, the lives of the poets have not been disparagingly spoken of.

Ko:na:ttu Ericcalu:r Ma:talan Maturaik Kumarana;r states that the poets like him will not praise in wonder the great kings who have mighty forces. But they will talk highly of even the petty chieftain of a village with a poor income, if he is noble and cultured. They may suffer untold miseries, but they will not think of the riches of the utterly heartless; gladly

1 Ibid: 266
2 Ibid: 154
3 *Tiruk*: 1053

and greatly they think of and esteem the poverty of the good hearted and discerning.[1]

Peruutalaicca:ttaṅa:r avers that if the three monarchs rich in amplest wealth give loveless gifts, he will treat them with scorn.

Muṟṟiya tiruviṉ mu:va ra:yiṉum
peṭpiṉ ṟi:tal ya:mve:ṇ ṭalame: (*Puṟam*: 205)

Peruṉcittiraṉa:r says to *Kumaṇaṉ* that he will not desire a gift even if it is a huge elephant, if it is given unwillingly with a wry face. On the contrary he will accept a gift if it is given willingly and with love, although it may be as small as the red berry of the Abrus (*Kuṉṟi*).[2]

He adds that energetic suppliants will not accept a gift given unwillingly without eager welcoming eyes, with a weary face, feigning unawareness of the donee's presence so near.[3]

Peruñcittiraṉa:r refuses to accept a gift given by *Atiyama:ṉ* because he has not met him personally, talked pleasantly with him, and afterwards given the present. He is no mercenary mendicant to receive a gift which has been sent through a messenger without the patron seeing him in person and offering the present. He adds that he will accept the gifts though they may be as small as millet seed if they are given with pleasure and words of kindly courtesy.[4]

Muṭamo:ciya:r says that poets like him do not eulogise in songs the mean kings who have abundant wealth but who cannot understand the lofty ideas though they are taught incessantly.

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1 *Puṟam*: 197
2 Ibid: 159
3 Ibid: 207
4 Ibid: 208

Periya o:tinum ciṟiya uṇara:p
pi:ṭinṟu perukiya tiruvin
pa:ṭil mannaraip pa:ṭanma:r emare: (*Puṟam*: 375)

The poets did not want to thrive by hook or by crook. They lived with a sense of honour, self respect, and dignity. If the unworthy rich kings refused to help others in need, it did not matter. The world was wide enough and patrons were many for such people. To whatever quarter of the world they went they could get food.

'*Perite: ulakam pe:ṇunar palare:*' (*Puṟam*: 207)
'*Etticaic celinum atticaic co:ṟe:*' (*Puṟam*: 206)

The lives of the poets reveal to us that without respecting merely wealth, they had a great regard for learning and culture.

g) *Gratitude:*

A:laṭṭu:rkiḻa:r in gratitude to the hospitality and wealth which he has received from *Co:ḻaṅ Kuḷamuṟṟattut tuñciya Kiḷḷivaḷavan* pronounces a benediction upon him. He says that the sun so neccssary for life will not rise, if he does not sing the greatness of that king by praying that he must live long. He will not be allowed to enjoy the fruits of his actions in this life. Ingratitude is a great sin. Those who have cut off the teats of the cow, those who have destroyed the child in the womb, and those who have murdered the noble will be pardoned. Those who never show their gratitude cannot be axcused. If the good done by the patron is forgotten, he will lose the enjoyment of the next life. Thus the poet points out how heinous a sin ingratitude is by saying that he will not be able to enjoy results of the good deeds, either in this life or in the next, if he forgets the good done to him by *Kiḷḷivaḷavan*.

Maturai Nakki:rar praises *Peruñca:ttan* with a feeling of gratitude. The way in which he practised hospitality is to be

wondered at. When *Nakki:rar* came, without any delay and without much talking *Peruñca:ttan* gave him valuable jewels as gifts. He called his wife and asked her to take as much care of the guest as she would take care of him. *Nakki:rar* was wonderstruck at the excessive love shown to him. He says that from that day he has not forgotten the patron and has not thought of any one else

Tanmanaip
Ponpo:n maṭantaiyaik ka:ṭṭi yivanai
enpo:r po:rren ro:ne: atarkonṭu
avanmarava ḷe:ne: pirarulḷa le:ne:. (*Puram*: 395)

The debt of gratitude which *Muṭamo:ciya:r* owes to *A:yanṭiran* makes the poet say that he is sorry that for so long he has not sung In praise of the patron. He must have done so long ago. For the sin which he has committed of not having eulogised *A:yanṭiran* already, *Muṭamo:ciya:r* invites punishment for himself. He says, "Let my heart break because of that guilt; Let my tongue be cut off for having sung in praise of others without singing his glory; Let my ears become useless like a well in a desolate village, because I have listened to the fame of others being praised without listening to his fame being praised."[1]

Kaḷḷila:ttiraiya:r who has benefited by the munificence of *A:tanuṅkan* gratefully says that he will forget his patron, only when his life leaves his body and when he forgets himself. If his heart is opened, the figure of the patron can always be seen.[2]

These poems show the excellence of the virtue of gratitude.

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1 Ibid: 132
2 Ibid: 175

h) *Penance :*

An experienced old priest helped the *Ce:ra:* King. *Peruñce:ral Irumporai* to tread the righteous path. Afterwards the King himself taught the priest the value of penance and enabled him to redeem himself, says *Aricilkila:r*. The King told the priest that a pious and devotional life would bestow generosity, noble qualities, riches, progeny, divine blessing, and all such things.

Vanmaiyum ma:npum valanum eccamum
teyvamum ya:vatum tavamutai yo:rkkena (*Patir*: 4)

i) *Moral teachings in elegies:*

The elegies which mourn the death of kings and patrons of able administration and worthy character contain moral teachings.

In his elegy on the death of *Pa:ri*, *Kapilar* says that because of his good rule though his country was composed of mainly dry land, it flourished well.

It has been said that famine will overtake a country, if certain supernatural occurrences like the venus traversing south take place. But in *Pa:ri's Parampu* country, though many evil omens appeared there was no famine. It rained without fail. The fields were filled with ears of corn. The groves were attractive with fresh blossoms and tender shoots The cows which had calved grazed on grass to their satisfaction. There were many noble and virtuous people living in the land. The reason for all this prosperity was *Pa:ri's* efficient administration.[1]

While weeping over the death of *Atikama:n Netuma:nanci*, the poet *Aricilkila:r* praises the glorious rule of the King. The herds of cows with their calves lived happily in the forest

1 Ibid: 117

without any harm from wild animals. The way-farers stayed wherever they liked, while passing through the arid land without fear of robbery. The paddy heaps gathered on the ground were safe without any protection. Thus, because of *Atikaṉ's* good rule, theft and oppression were unknown to the people of the land.[1]

When the poet *Kaṭiyalu:r Uruttiraṅkaṇṇaṉa:r* speaks highly of *Toṇṭaima:ṉ Iḷantiraiyaṉ*, he is reminded of the great administration of a king. In his country, the travellers were not way laid and plundered by dacoits. No peals of thunder were heard. The wild tiger harmed not.[2]

In a country where there is a good rule not only rational beings, but also irrational creatures show love towards each other and live in amity.

The poem in which *Toṭittalaiviḻuttaṇṭiṉa:r* laments sorrowfully the passing of his youth has been included in *Kaiyaṟunilaittuṟai'*. (elegy)

In his youth he indulged in water sports with girls in rivers and tanks, He along with his young companions climbed on the boughs of *Marutam* trees jumped and dived into the pond nearby, and brought out sands from the bottom. He regretfully wonders where that exciting youth which performed impossible deeds is gone. Now he is obliged to support himself with a strong stick fastened with hoops. When he talks, he bursts into fits of coughing,[3] The transitoriness of youth has been stressed in order to exhort us to do good deeds before we become too old.

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1 Ibid: 230

2 *Perumpa:ṇ* 39-43

3 *Puram*: 243

iii) *Forms suited to Moral Teachings*: (நீதித்துறைகள்)

In *Puṟana:ṉu:ṟu* generally we find moral teachings in abundance under the *'tuṟais'* of *ceviyaṟivuṟu:u Poruṇmoḻik-ka:ñci* and *Mutumoḻikka:ñci.*

When the kings and patrons are too much intoxicated with power and wealth, the poets teach them moral ideas and enable them to follow the principles of righteousness.

Nariveru:uttalaiya:r expresses some political ideas to *Ko:pperuñce:ral Irumpoṟai.* He asks him not to associate himself with heartless wretched men who deserve hell because of their sinful deeds. He must protect his land as a mother protects her child.[1] The poet says that the King will live with fame and honour, if he rules over his kingdom with grace and love without mixing with the base.

In the reign of *Kuḷamuṟṟattut tuñciya Kiḷḷivaḷavaṉ*, the subjects suffered terribly because of heavy taxes on land. The poet *Veḷḷaikkuṭina:kaṉa:r* went to him and pointed out that all the evils in the country would be blamed on his maladministration. Even the military victory of a kingdom depended upon agriculturists. So he asked the king to look after the welfare of the husbandmen who were the linch-pin of society and had the tax cancelled.[2]

Marutaṉiḷana:kaṉa:r tells *Naṉma:ṟaṉ* that only righteousness brings victory to a king, not the possession of mighty forces. He should rule his country impartially without fear or favour. He must have the qualities of valour, grace, and generosity[3]

Ka:rikkaṇṇaṉa:r exhorts *Peruntiruma:vaḷavaṉ* and *Peru-vaḻuti* to remain always united. They should not lend their

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1 Ibid: 5
2 Ibid: 35
3 Ibid: 55

ears to the back biters who may try to separate them by their able tale-bearing.[1]

Kuṭapulaviyaṉa:r explains to *Pa:ṇṭiyaṉ Neṭuñceḻiyaṉ* some political ideas which will do good to the country. If the king wants to attain salvation in the next world, if he wants to rule supreme after destroying the powerful kings of other realms and if he wants to gain fame in this world, he must bear in mind the following. The body cannot live without water. Those who give food to the body are its life givers, since it sustains the body. The food is the outcome of a combination of earth and water. Those who effect a union of earth and water unite body and soul. The kings who cause great quantities of water to be dammed up in the valleys of the earth establish their reputation here. Those who fail to do so, do not attain any glory in this world. Hence it is the primary duty of the king to increase the wealth of the land by tapping all sources of water for purposes of irrigation.[2]

Mutukaṇṇaṉa:r advises *Co:ḻaṉ Nalaṅkiḷḷi* to realise the impermanence of the world and give generously to the mendicants and earn fame for himself thereby. Those kings who have been praised for their munificence by poets will be taken to heaven in pilotless chariot to enjoy celestial bliss for their charitable deeds.[3]

Seeking a patron in a place, suppliants will come from all the four directions. To give liberally to all without examining their worth is easy, but there is nothing meritorious in it. Therefore donors must give according to the worth of the donees. Otherwise those who deserve and those who do not, will be considered alike. Though actors, minstrels, songsters and the poets are all worthy of being given

1 Ibid: 58
2 Ibid: 18
3 Ibid: 27

presents, the poet must be considered as superior to others *Kapilar* asks *Malayama:ṉ Tirumuṭikka:ri* to remember this and practise generosity with discrimination.

Varicai aṟitalo: arite: peritum
i:tal eḷite: ma:vaṉ to:ṉṟal
atunaṟ kaṟintaṉai ya:yiṟ
potuno:k koḻimati pulavar ma:ṭṭe:. (*Puṟam*: 121)

Tiruvaḷḷuvar also gives the same advice to kings. They must not regard all alike but regard each according to his merit.[1]

Teaching morals by pointing out the impermanence of this world is found in poems under the *tuṟai*, '*Peruṅka:ñci*'. Even the great monarchs who ruled over countries went to the grave. Death is certain for all. A man may get fame or infamy by his deeds. Avoiding ill-deeds and desiring renown, f elephants and chariots are given as gifts, patrons will be remembered after their death and their reputation firmly established. This truth is pointed out by *Ka:vaṭṭaṉa:r* to *Antuvaṉ Ki:raṉ*.[2]

Even the wealth of a monarch is transient. Hence no one should deviate from the path of righteousness. Every one should offer gifts to suppliants to their satisfaction [3]

The *Caṅkam* poets have not failed to point out the disgrace of receiving, while emphasising the glory of giving. It is a shame for a person to beg of another to offer gifts. It is a greater shame to refuse the gift thus begged. It is noble to make presents voluntarily without being entreated. It is nobler to refuse to accept a gift when offered.

1 *Tiruk*: 528
2 *Puṟam*: 359
3 Ibid; 360

I:yeṉa irattal iḻintaṉ ṟataṉetir
i:ye:ṉ eṉṟal ataṉiṉum iḻintaṉṟu
koḷḷeṉak koṭuttal uyarntaṉ ṟataṉetir
koḷḷe:ṉ eṉṟal ataṉiṉum uyarntaṉṟu (*Puṟam:* 204)

In these lines, it is worthy of remark that *Kaḻaitiṉ-ya:ṉaiya:r* says that the recipient should feel ashamed to beg and that the giver should bestow voluntarily without concealing his wealth.

Among the *Caṅkam* classics *Paripa:ṭal* stands unique. It deals with devotional themes and religious ethics. *Kaṭuvaṉ Iḷaveyiṉaṉa:r* in his invocatory ode of *Paripa:ṭal* says that *Tiruma:l* is manifest as heat in fire, as fragrance in flowers, as lustre in stone, as truth in word, and as love in virtue.

Colliṉuḷ va:ymaini:
aṟattiṉuḷ aṉpuni: (*Pari:* 3: 64-65)

From these lines, the poet clearly brings out that of all the words truth is the best, and of all the virtues love or kindness is the best.

Iḷamperuvaḻuti states in *Paripa:ṭal* (15) that without the grace of *Tiruma:l* who wears the garland of fragrant basil, (துளசி) no one can get the bliss of heaven.

Na:ṟiṉart tuḻa:yo:ṉ nalkiṉ allatai
e:ṟutal eḷito: vi:ṟupeṟu tuṟakkam (*Pari:* 15: 15, 16)

Hence it is indispensable to be blessed with His grace to enjoy eternal bliss. Some poets in *Paripa:ṭal* pray to God to get his grace. *Kaṭuvaṉiḷaveyiṉaṉa:r* begs *Murukaṉ* who wears the garland of *Kaṭampu* flower. not for wordly things i.e. gold. prosperity, and enjoyment, but for his grace, love and virtue.

Ya:am irappavai
Poruḷum poṉṉum po:kamum alla; niṉpa:l
aruḷum aṉpum aṟaṉum mu:ṉṟum
uruḷiṉark kaṭampiṉ olita: ro:ye: (*Pari;* 5: 78-81)

Katuvanilaveyinana:r mentions in *Paripa:tal* those who are best fitted for attaining salvation and those who are not. Those who possess the noble character of grace and righteousness and those who are respected even by the ascetics are absorbed in the feet of *Cevve:l*. Those who torture the living beings with wrath, those who get defamed because of their evil deeds, those who take cover under a saintly garb and do evil, and the dunces who do not believe in rebirth cannot attain the feet of *Cevve:l*.[1]

As I said in a separate chapter 'Ethical poets', it is in *Purana:nu:ru* alone in *Cankam* age that we find pure ethical poems with no reference to any person or incident. Though they are few, they contain aphorisms of many kinds. In this chapter, I have pointed out how ethical principles are found in the historical and personal settings. Hence *Purana:nu:rn* may be described as pure as well as applied literature on ethics. Because moral teachings are based on the personal lives of all communities in Tamil society, this anthology is not only interesting but also instructive.

Ethical Poets

i) *Wholly didactic*

Ten idylls (பத்துப்பாட்டு) and Eight anthologies (எட்டுத் தொகை) are considered *Cankam* classics. It is rare to find in them poems devoted wholly to ethical teaching. We cannot find in *Cankam* literature, poems dealing with only descriptions of objects of nature like the moon, the sun, the grove or the river. Nature forms merely a background for the human drama that is enacted.[2] The *Cankam* poets speak of moral ideas only when they are dealing with other subjects.

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1 *Pari*: 5: 71-77

2 P. 2- The Treatment of Nature in *Cankam* Literature by Dr. M. Varadarajan.

Moral ideas find a place when the poets are treating of themselves, or while praising donors by pointing out their virtues or when describing nature. The bards seem to have desired ardently to give expression in varied ways to moral ideas, realising their indispensability for human life.

Generally in the *Cankam* classics ethical ideas are found only here and there. But in *Puranaːnuːru* alone, we find some poems treating completely of didactic themes.[1] This is perhaps because *Puram* is more suited to such treatment than *Akam.*

In this chapter dealing with 'Didacticism in *Cankam* literature', first we shall take up for disscussion those poems treating completely of morals. The number of such poems is only twenty two. The authors of those poems are twenty one in number. *Piciraːntaiyaːr* composed two songs which are wholly didactical. Among the authors of those Poems, *Avvaiyaːr* and *Ponmutiyaːr* are women poets; *Ceːramaːn Kanaikkaːl Irumporai, Coːlan Nalankilli, Katalunmaːynta Ilamperuvaluti, Paːntiyan Aːriyappatai Katanta Netunceliyan, Tontaimaːn Ilantiraiyan, Paːntiyan Arivutai Nampi, Coːlan Nalluruttiran and Koːpperuncoːlan* - these eight are Kings; and the rest eleven in number are the following poets:

Piciraːntaiyaːr
Moːcikiːranaːr
Nakkiːranaːr
Kaniyanpuːnkunranaːr
Oːreːrulavar
Pakkutukkai Nankaniyaːr
Nariveruːuttalaiyaːr
Kannakanaːr
Vaːnmiːkiyaːr
Aiyaːtic Ciruventeːraiyaːr and
Piramanaːr.

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1 *Parum*: 182 to 195

Some of these poets in addition to those poems dealing wholly with morals have composed a few poems partly didactic. They are *Co:lan Nalaṅkilli*, *Picira:ntaiya:r Mo:ciki:rana:r*, *Avvaiya:r*, *Nakki:rana:r*, *Kaniyan Pu:ṅkunrana:r* and *Nariveru:uttualaiya:r*.

1) *Ce:rama:n Kanaikka:l Irumporai*

The *Ce:ra:* King *Kanaikka:l Irumporai* waged war against the *Co:la:* King, *Ceṅkana:n*, and was defeated. *Irumporai* was imprisoned in *Kutava:yirko:ttam*. Feeling extremely thirsty there, the *Ce:ra:* king asked for water which was given to him. Suddenly overcome by the feeling of honour he refused to drink the water and spoke a few words which form the poem *Puram*.(74).

"Even if a child is born as a dead one or merely as a mass of flesh, it will be cut into pieces with a sword and buried with a prayer that it may enter the paradise of the heroes to which warriors fighting and dying on the battle field go. Without dying such a death which would entitle me to a place in the Paradise of the heroes, I thought of quenching my thirst by asking for water. I desired to slake my thirst with water obtained from the jailors who teased me as if I were a dog bound with chains. What a dishonourable deed this is! Therefore, noble men should not have such dishonourable sons who want to live shamelessly by begging for water, of their enemies, without regard to their honour".

Irumporai has explained from his own experience of life the idea that honour is greater than life. The old commentator of *Purana:nu:ru* states that this poem may be treated as didactic, because, to kings there is no virtue greater than honour in this world.

This didactic poem is born out of personal life and bitter experience. It may be considered as a soliloquy.

2) *Co:lan Nalankilli*

This *Co:la:* King was an expert warrior. He captured seven fortresses in the *Pantiya:* Kingdom and planted his banners bearing the symbol of a tiger on them. Even against ill omens, he used to go to the battle field and returned with laurels of victory. Therefore this King was called 'The enemy of ill omens'. He had so much of energy and enthusiasm that even a great empire appeared insignificant to him. It is natural for the people who are indolent and inactive to consider even a small inheritance as very valuable. The King has given expression to this personal experience of his in a verse in *Purana:nu:ru* (75).

The right of Kingship inherited from victorious ancestors seem to be too weighty to bear for the possessor who has no manliness. He extorts plenty of taxes from his subjects. The Kingdom is not a weight at all to bear for the person who has the manly vigour to attack his foes in battle. Kingship is as light as dry cork *(Netti)* for him. Enthusiastic people regard their enthusiasm itself as the greatest wealth and so they do not care for the loss of other riches for they know they can recover their wealth with their zeal.

A similar thought is expressed by *Tiruvalluvar* in his *Kural.*

"*A:kkam ilante:men ralla:va:r u:kkam*
oruvantam kaittutai ya:r" (*Tiruk.* 593)

Apart from the verse which is wholly didactic, this King poet is the author of another song, (*Puram* 73) which contains a moral significance. He says that if his enemies surrender themselves at his feet and beg of him, he will gladly give them not only his celebrated Kingdom but also his precious life. But if they oppose him out of disrespect, he will invade their country and destroy it as the mighty elephant tramples under

foot the sprouts of bamboos. If he fails to do so, he swears angrily, the garland he wears must be crumpled by the despicable embraces of harlots whose hearts are devoid of endearing and faultless love. The words of asseveration which he speaks bring out his condemnation of prostitutes. It is to be noted that such condemnation is made by a King Poet.

3) *Kaṭaluṇma:ynta Iḷampreuvaḻuti*

This King was called *Iḷamperuvaḻuti* perhaps because he was wise even from his early years. True to his name his poem ***Puṟam*** (182) contains precious wisdom.

Even as cotterpin is necessary for the smooth running of a chariot, virtuous people are necessary for the existence of the world. *Tiruvaḷḷuvar* states that the world exists because of virtuous people.

'*Paṇpuṭaiya.rp paṭṭuṇ ṭulakam*' (*Tiruk:* 996)

Iḷamperuvaḻuti's words offer an excellent commentary on the virtuous people who contributed to the growth of the world.

These virtuous people will not drink alone even the ambrosia of immortality. They will despise none. They will be ashamed of unworthy deeds. They will be prepared to risk their lives for fame. If they are to get the whole world with infamy, they will not accept it. They will be free from all cares and anxieties. Not caring for themselves, they will always work for the welfare of others.

Thus, in this verse the intimate connection between the elements of this world discharging their duties and virtuous men is brought out.

This is purely a didactic poem. It is not composed under the influence of any circumstance. The poet speaks of not one moral idea but many ideas together. In his opinion, one good deed is generally connected with many others. Thus, this poem may be said to be a treasure of moral ideas.

4) *Pa:ṇṭiyaṉ A:riyappaṭai Kaṭanta Neṭuñceḻiyaṅ*

The *Pa:ṇṭiya:* King has to his credit a poem on the great value of education in *Puṟam* (183). By helping the master in distress, by making valuable gifts to him and by worshipping and obeying him, a student must acquire learning. Although generally, all the children are equally dear to the mother, she tends to show a partiality towards those who are educated. Among the members of a family, the elders are not heeded by the King; he follows only the advice of the educated ones though they may be young. The educated though low, will be respected even by the high.

In this poem, the King states how a student should learn. He has revealed how an educated man will be esteemed in his own family, in the society, and even in the royal court. Though education is necessary for all people, the chapter entitled '*kalvi*' (Education) is placed in *Araciyal* by *Tiruvaḷḷuvar* to bring out its importance, for the king is the leader of the society. Having realised its importance, the King himself has emphasised in his poem the value of education, though he was a great warrior.

There are many works where the value of education is emphasised. But nowhere else is the thought that education makes even the mother partial towards her children mentioned to bring out the glory of learning. This is the unique feature of this poem.

5) *Picira:ntaiya:r*

There are two songs composed by *Picira:ntaiya:r* in *Puṟa-na:ṉu:ṟu*, devoted completely to preaching. In one of these poems, he gives advice to *Pa:ṇṭiyaṉ Aṟivuṭainampi*, when he finds that the King's Officers collect too much tax from people without caring for their welfare.

The paddy grown on a small piece of land (*ma:*) if taken by mouthfuls, will suffice for many days for an elephant. But if it is allowed to enter into the field and eat as it likes, what is destroyed by it will be more than what it eats. Similarly, if a wise ruler collects taxes from his subjects in the proper way, the income will amount to crores and the country too will prosper. But if the King fleeces his subjects on the advice of fawning ministers and relatives neither he nor the country can thrive.

In the other poem, *Picira:ntaiya:r* answers a question· When he is asked why his hair has not turned grey, though he is old, by way of reply he says that peace of mind and contentment are responsible for it. His wife and children are virtuous and learned, His servants serve him faithfully. The King does no unrighteous act and he protects his subjects well. Above all these, profound and noble scholars who keep all their senses under perfect control live in the land. The existence of high moral code of conduct at home and outside has given him no cause for anxiety, care or dissatisfaction. Hence his hair has not turned grey. This reason which he gives deserves to be praised.

Thus we see *Picira:ntaiya:r's* ethical points are sprung from two different angles one politics and another soicety. In political ethics he emphasises specially the collection of taxes. He is not for the abolition of taxes. His principle of taxation is that it should be regular and gradual and it should let the people grow and prosper so that they will be regular and unfailing tax payers. The King should be very careful in this respect and should not pay heed to his ministers who advocate pomp and show. Thus the poet advises how he can live long if his fiscal policy is sound.

In another poem he gives reasons for the longevity of an individual. One of the reasons is that the King must be a good one. Thus he connects the long life of a citizen with

the administration of the government. In his experiencei longevity depends not only on the character of a man but also on his environment and relationship.

6) *Tontaima:n Ilantiraiyan*

Ilantiraiyan was himself a monarch and so must have learnt from experience, the qualities of a good ruler which he expresses in *Puram.* (185)

The idea is conveyed by means of a suggestion.

A cart moving on two wheels will ply along the road easily without any mishap only if the driver is efficient. Otherwise it will sink in the mud and give rise to a series of disasters. In the same way if the ruler of a country is noble, his administration will be very efficient. If not, the country will experience many catastrophies.

He stresses the sole responsibility of the King for th sound rule of the Kingdom.

7) *Mo:ciki:rana:r*

Among the poems in *Purana: nu:ru,* there are some fore which we get no hint from old commentaries about the occasions on which these poems were composed. To that group belongs the poem (186) written by *Mo:ciki:rana:r.*

Neilum uyiranre: ni:rum uyiranre:
mannan uyirite: malartalai ulakam
atana:l, ya:nuyir enpa tarikai
ve.nmiku ta:nai ve:ntarkkuk katane:. (*Puram*: 186)

The structure of the poem indicates that it must have been a piece of advice to a King like the poem by *Picira:ntaiya:r* where he advises *Pa:ntiyan Arivutai Nampi*, to which a reference has been made already.

Mo:ciki:raṉa:r says that man does not live by food and water alone. More important to him is the King who rules over his land. Realising this, the King must consider it his duty to govern efficiently and see to it that no harm befalls any of his subjects. The identification of the King with the welfare of his subjects must be complete. The realisation that the King is the soul of the government is the foremost duty of the head, however high his military strength may be. Here the poet indirectly points out that military strength is only secondary.

In another verse of *Puṟam* 50, *Mo:ciki:raṉa:r* while describing an incident in his life points out a moral.

On one occasion he slept on the cot, where the sacred drum used to be kept. The punishment for it was the cutting of the body of the person into two. The *Ce:ra:* King *Peruñce:ral Irumpoṟai* saw this, and got very angry. But when he perceived it was a scholar in Tamil who was thus sleeping, he fanned him with '*Kavari*' without punishing him. The poet wondered at this conduct of the King and asked him if he fanned because he was convinced that only those who were renowned for their virtuous deeds would go to paradise.

The lesson which is implicit in this question is that only virtuous men will enjoy eternal bliss. Here the poet reveals that a sympathetic and kind approach towards his citizen is necessary for a King even though such action is against the ordinary law.

Thus in his two poems, *Mo:ciki:raṉa:r* emphasises only the personality of the King

8) *Avvaiya:r*

The world is called '*Na:ṉilam*' because of the four regions which comprise it. None of these regions - wooded, (*Mullai*),

mountainous (*Kuriñci*), Pastoral (*Marutam*), littoral (*Neytal*) is great by itself without the people living in them. It is the people who make the country great by their unremitting Industry and noble character.

'Na:ta: konro:; ka:ta: konro:
avala: konro:; micaiya: konro:;
evvali nallavar a:tavar,
avvali nallai; va:liya nilane: '. (*Puram*: 187)

In this verse *'na:tu'* stands for pastoral region, *'ka:tu'* for wooded, *'aval'* for littoral and *'micai'* for mountainous. The poetess lays great stress on the industry and ability of the inhabitants in relation to their land. Even fertile land will yield nothing if the people are lazy and lethargic. People naturally have to live all over the world. It is their duty to make arid land fertile. Thus she points out the human element in the prosperity of a nation.

There is a benedictory verse (*Puram* 367) addressed by *Avvaiya:r* to the three kings of Tamilnad when they were together. It contains a moral. However fertile the land ruled by a King may be, it will not follow him after death. Only those who have done penance in their previous births inherit such lands. So we must bestow bounteous gifts on mendicants until our death. Good deeds alone will accompany the soul after death.

Atikama:n Netuma:n Añci is repeatedly spoken of by *Avvaiya:r* as a chieftain who was generous even in poverty.[1] His hospitality has been eulogised by the poetess.

Oruna:t cellalam; iruna:t cellalam;
palana:t payinru, palarotu cellinum,
talaina:t po:nra viruppinan. (*Puram*: 101)

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1 Ibid: 95, 103, 235, 315

He showed his hospitality not for a day or two merely. Even if the guests went to him on many days accompanied by several companions, he welcomed them as warmly as he did on the first day. This shows the way in which hospitality is to be practised.

Patriotism, munificence and hospitalily are the moral aspects, we find in *Avvaiya:r's* poems.

9) *Pa:ṇṭiyaṉ Aṟivuṭai Nampi*

This king poet enlarges on the benefit of acquiring intelligent children. Even if a person is endowed with so much wealth as enables him to eat in the company of innumerable guests, his life is useless if he is not blessed with children who toddle about with busy little hands, spill and destroy things, sprinkle on the body ghee-soaked food and stain it. He adds in the following lines,

> "*Mayakkuṟu makkaḷai illo:rkkup*
> *payakkuṟai illaitta:m va:ḻu na:ḷe:*" (*Puṟam*: 188)

that without children who infatuate sweetly the parents, life is imperfect. A similar thought is found in *Tirukkuṟaḷ* (61) where the poet states that of the all the benefits that can be acquired, the greatest is the acquisition of intelligent children. This is not given merely as a general idea but as a well considered personal opinion.

Though this poem cannot be truly considered as a moral composition and it only depicts the purpose of conjugal life in having children, I am of opinion that it serves the purpose of making the rich realise the superiority of children over mundane wealth. A poor family with children will enjoy a life of happiness more than a rich family with no issue. Thus he brings out the superiority of human element in the family over the worldly things.

10) *Nakki:rar*

In the *Cańkam* classics there are 37 verses composed by *Nakki:rar*. Among them one wholly and four others partly deal with ethics. In all of them generosity is the virtue spoken of. This seems to have exercised a strange fascination over him.

There is no difference between the King who has brought the whole world under his aegis and the illiterate hunter who keeps a vigilant watch for wild animals day and night. Both of them require only a measure of rice for their food and two pieces of cloth to cover their body. Their other needs also are the same. So it'is not proper to emphasise the difference between the wealthy and the poor. The fruit of wealth is benevolence. If without realising this, wealthy men were to desire selfish enjoyment of wealth, they would lose charity, possession and love.[1]

The line, *Uṇpatu na:ḻi uṭuppavai iraṇṭe:* has been adapted bv later ethical writers.[2] To use the morden parlance, the doctrine of socialism is referred to in his poem.

In the *Akam* verses, when *Nakki:rar* describes the here's departure for earning wealth, he gives out the reasons for which the wealth is earned by the hero.

Nakki:rar states that the object of the hero in seeking wealth is to rescue the suffering and needy friends, to feed the kith and kin and to turn strangers into friends.

Ke:ḷke: ṭu:ṉṟavum kiḷaiñar a:ravum
ke:ḷal ke:ḷir keḻi:iyiṉar oḻukavum (*Akam*: 93)

The lady-love wishes her lover to get precious wealth so that she can entertain the guests.

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1 *Puṟam*: 189

2 *Nalvaḻi*: 19 'நாழியரிசிக்கே நாம்'

Ibid : 28 'உண்பது நாழி உடுப்பது நான்கு முழம்'

"Ka:virip paṭappaip paṭṭiṉat taṉṉa
ceḻunakur nalvirun tayarma:r e:muṟa
viḻuniti eḷitiṉiṉ eytuka tilla" (*Akam*: 205)

The hero departs to earn wealth to get the happiness of giving lavishly to beggars, to overcome the enemy's scorn for poverty and to maintain renown.

Irappo:r e ntukai niṟaiyap purappo:r
pulampil uḷḷamoṭu putuvatan tuvakkum
arumporuḷ ve:ṭṭam eṇṇik kaṟutto:r
ciṟupuṉ kiḷavic cellal pa:ḻpaṭa
nallicai tamvayiṉ niṟuma:r (*Akam*: 389)

In *Kuṟuntokai*, 143 there is a beautiful comparison. When the poet wants a simile for the disappearance of the paleness from the lady love caused by her lover's separation, it is the idea of benevolence which provides him with one. He says the paleness disappears as quickly as the wealth from the hands of liberal minded man who wants fame.

"Nallicai ve:ṭṭa nayaṉuṭai neñciṟ
kaṭappa:ṭ ṭa:ḷa ṉuṭaipporuḷ po:lat
ta:ṅkutaṟ kuriya taṉṟuniṉ
aṅkaluḷ me:ṉip pa:ya pacappe:". (*Kuṟun*: 143)

From all these verses it is clear that *Nakki:rar* seems to have been always thinking of generosity as the most important virtue and that the object of earning wealth is to distribute it among the needy and make them happy.

11) *Co:ḻaṉ Nalluruttiraṉ*

Nalluruttiraṉ in a poem, *Puṟam* (190), points out with whom friendship is to be cultivated and with whom friendship is not to be desired, with the help of two comparisons.

The rat popping out of its hole, in a tiny corner of the field nibbles away many bended ears of ripened paddy for

food and hoards them in its dark little hole, as meanly and effortlessly, some people hoard their wealth and are tight-fisted. Association with such men is not desirable.

If a wild boar is felled by a tiger on the left side, it is left untouched. The following day with angry growls the tiger prowls out again for prey. It sees a mighty tusker and fells it to its right by deftly and suddenly springing on it and preys on it. The friendship of people of such great might and ambition is to be cultivated.

This poet is a King; yet his view about industry and high thinking is common to all. He condemns hypocrisy and achievement by crooked means. He advises honesty and even belated achievement.

12) *Kaṉiyaṉ Pu:ṅkuṉṟaṉa:r*

Pu;ṅkuṉṟaṉa:r was an astrologer by profession telling the people about their past, present and future. It is not surprising therefore that he has enunciated some high moral principles which are true for all time.

This poet says that even as the fragile raft takes the course of the waters of a mountain - stream which rushes over boulders, seeking plains, life moves as ordained by fate. Destiny is ultimately responsible for some people becoming great by performing worthy deeds, some becoming mean and ignoble by performing unworthy deeds. Therefore the great should not be praised too much, nor the ignoble condemned too severely, We should not feel too elated at the joys of life, nor should we be depressed by the sorrows of life. Death is no new thing to the world. The moment we are born, death is certain. Good and evil do not come to us because of others. We ourselves are responsible for all the good and evil which we experience in our lives. Similarly it is not others who contribute to our woes or happiness. We ourselves make them. If we realise this, we will readily concede that no man

can do harm to us at any time in this world. So we will regard all the people as our kith and kin and we will feel that every country is our country.

Without the distinction of nationality, race, creed, and religion we should regard ourselves as citizens of the world and cultivate an international outlook towards life. This is a thought which is very popular today all over the world. It is gratifying for us to find that this precious idea was given expression to by an ancient Tamil poet about two thousand years ago.

Self-realisation is the essence of this poem. He makes every individual fully responsible for the cause and effect.

Besides this, in *Naṟṟiṇai*, 226 there is a poem composed by the same poet which is didactic in tone.

To explain how a lover should not part from his lady-love in such a way that the pangs of separation lead to her death he presents three similes.

People will not use the medicinal trees in a way that leads to their destruction. Those practising austerities will not go to the extent of extinguishing altogether their vitality. Kings will not tax their subjects to the point of ruining them.

These similes indirectly bring out the manner in which austerities are to be performed and taxes collected.

He has written only two poems and both of them are concerned with ethical principles. So like Wordsworth, he must have desired to be considered as a moral teacher or as nothing.

13) *O:re:ruḻavar*

This poet in *Puṟam* 193 glorifies the nobility of renunciation.

Even as a deer can escape when it is chased by a hunter, we too can escape from the morass of worldly pleasures and attain salvation by following the path of renunciation. But domestic life proves to be a great obstacle.

The age of *Cańkam* was noteworthy for the glorification of conjugal life and its propogation. Two thirds of *Cańkam* poetry treats of love theme and most of the *Cańkam* celebrities never failed to compose *Akam* songs. The Tamil Society stood for married life. Renunciation was not the order of the day. Viewed from this position the solitary poem of *O:re:ruḻavar* is peculiar. He regrets his inability to hold on to renunciation as the bondage of the family is not easy to shake off.

14) *Pakkuṭukkai Naṉkaṇiya:r*

Among the *Cańkam* classics we find only one poem composed by *Pakkuṭukkai Naṉkaṇiya:r*, which is *Puṟam* 194. The world is a mixture of happiness and sorrow. It is not good to grieve much over misery. We must learn to regard it as a blessing in disguise, perceiving it to be natural in the world. He who finds pleasure in pain will be esteemed greatly even by his foes.[1]

This poet says that the beating of the death drum is heard in one house; from another the sweet music of cymbals and drums emanates. In one place maids having united with their lovers deck themselves with flowers. In another place, from the sorrowing beautiful eyes of love-lorn maids tears trickle down. Seeing such a world, the poet exclaims that the creator of the world must be cruel indeed. Those who discern the true nature of the world will find joy even in sorrow. The poem is highly philosophical.

The words of this poet 'இன்னாதம்ம இவ்வுலகம்' seem to be contrary to those of *Iḷamperuvaḷuti* who says 'உண்டாலம்ம இவ்வுலகம்' in *Puṟam* (182).

1 *Firuk*: 630

15) *Nariveru:uttalaiya:r*

Of the four songs composed by this poet, two belong to *Kuruntokai* and the other two belong to *Purana:nu:ru*. Those belonging to *Puram* speak of moral principles.

In *Puram* 195, the poet addressing in general old people who have not spent their lives usefully, states that they will grieve when the mighty God of Death with his battle axe, comes to take them. So even if they cannot do good deeds they must refrain from doing evil. That is what all worthy men rejoice at. Moreover that is what leads to good.

When the poet addresses the old as "பயனில் மூப்பில் பல் சான்றீரே" the implication is that before we become old we must have made our life fruitful by performing virtuous deeds. If we make our life purposeful, we need not fear the God of Death. Will those who have extracted the juice from the sugarcane grieve when the heap of refuse is burnt ?[1]

In *Puram* (5) *Nariveru:uttalaiya:r* advises *Ko·pperuñce:ral Irumporai* to protect his land lovingly and carefully like a mother who rears a child. He should not associate himself with people who by discarding mercy and love secure for themselves a place in everlasting hell.

From a study of these verses, we infer that the poet liked talking about both the positive and negative virtues. After pointing out the positive virtue that a King should guard his country like a mother bringing up a child, he says that he should not mix with cruel and wicked people. In the same manner, after giving the positive virtue that good deeds should be performed, the negative virtue of refraining from evil is emphasised.

1 *Na:laṭi*; 35

16) *Ko:pperuñco:ḻan*

Among the seven poems written by *Ko:pperuñco:ḻan*, one, *Puṟam* (214) is devoted wholly to the treatment of an ethical subject.

Those who do not have a clear and flawless understanding will all the time be doubting whether good deeds are to be done or not and wondering what the use of a good deed is.

A hunter who goes out to hunt a big elephant may be able to bag it. Another who goes out to catch a quail may fail! If virtuous action is rewarded, they who do good deeds will enjoy celestial bliss. Supposing they do not enjoy such bliss, they will reap the fruit of their actions in their next birth. If even this is not conceded, it is worth-while dying, after having established one's reputation in this world as high as Himalayas.

We seem to think that atheism is of recent origin. But from a study of this poem, we find that it is as ancient at least as the *Caṅkam* age. Even in the time of *Ko:pperuñco:ḻan*. there should have been people who must have questioned the ideas of heaven and rebirth. To them he preaches good morals from the rational point of view.

This does not mean that the poet is an atheist. His poem is an appeal to all people that good deeds and high thinking have their own value in life, whatever their view on religion.

17) *Kaṇṇakaṉa:r*

On learning that *Ko:pperuñco:ḻan* has decided to fast unto death doing penance facing north (வடக்கிருத்தல்) *Picira:ntaiya:r*, the intimate friend of that King, by similarity of feeling, who has not met him so far, comes to that place for doing the same sort of penance. *Kaṇṇakaṉa:r* wondering at the manner in which these two friends have identified themselves completely

with each other, praises their intimacy in a poem which brings out the glory of true friendship.

Though gold, corals, pearls and diamonds belong to difierent regions, in a precious ornament made out of them, they glitter with splendour in harmony. Likewise the noble will keep company with the noble, and the ignoble with the ignoble. Birds of a feather flock together, as the saying goes. The poet who gives a simile for the noble seeking the company of the noble, does not give one for the ignoble seeking the company of the ignoble. Perhaps the poet did not like to describe elaborately the base friendship with the help of comparison. But in '*Mu:turai*' (24) both kinds of friendship are described with the help of comparisons. There *Avvaiya:r* says that the learned will seek the company of the learned as the swans seek the lotus pond. The wicked will seek the company of the wicked as the erow seeks offal.

Considering the poem by itself, it is a pure didactic composition, but its origin has historical significance. The circumstance which led the poet to compose the song is given in the poem. Moreover, for many didactic poems we find that *Tuṟai* is '*Poruḷmoḻi ka:ñci*' but for this poem *Tuṟai* is '*Kaiyaṟunilai*'

13) *Poṉmuṭiya:r*

All the three songs composed by this poetess belong to *Puṟana:ṉu:ṟu*. One of them (*Puṟam* 312) describes the duties of various people in various walks of life.

The literature dealing with duties is ethical literature and so this poem may be regarded as being moral in tone.

The duty of a mother is to give birth to a child and bring it up well. The duty of a father is to make his son a hero. The duty of the blacksmith is to manufacture a spear. The duty of a king is to make his subjects dutiful and chival-

rous citizens. The duty of a warrior is to fell the enemy's elephant on the battle field with his glittering sword and return victorious.

Since all the duties mentioned here are connected with bravery, the word *'Ca:nro:r'* in this poem is best interpreted as meaning 'the heroic' and not as 'the perfect'. In *Patirru-ppattu* (14) also the word *'Ca:nro:r'* in the phrase *'Ca:nro:r meymmarai'* has been used only in the sense of 'the heroic'.

19) *Va:nmi:kiya:r*

Va:nmi:kiya:r, in *Puram* 358, the only song which he composed has emphasised the greatness of renunciation

Kingdoms are unstable. They are ruled in the short space of a day by seven Kings in succession. If the worldly household life is weighed against renunciation, the worldly domestic life cannot compare with a life of penance even to the extent of a mustard. So those who desire heavenly bliss will relinquish this world. The Goddess of wealth will not forsake those who have given up their worldly desires. She will forsake those who cling to worldly desires.

Both *O re:rulavar* and *Va:nmi:kiya:r* have sung on renunciation but from different angles. The former wants relief from married life, the latter desires penance discarding political ambition. To him penance is more valuable than a Kingdom.

20) *Aiya:tic Ciruvente:raiya:r*

This poet, in *Puram* 363, pointing out the impermanence of the world, exhorts us to lead a virtuous life.

In this sea-girt earth, many have been the Kings who ruled over their Kingdoms without surrendering even an inch of their territory, but who ultimately found a place in the burial grounds. There is no soul which lives permanently with the body. Death is a certainty. So before Death overtakes us, we

should perform penance, giving up all attachment to the world.

From the poem we infer that this poet addresses it to a King (நீயும் கோமாநீ) particularly. but the king's name is not known. He points out that the number of rulers who ruled the land is beyond number. It is a property common to all. Only good deed will be one's own property. Therefore he exhorts the ruler to give up his kingdom and perform virtuous deeds for his future, even when he is alive.

21) *Piramaṉa:r*

This poet composed only one song and it is found in *Puṟa-na:ṉu:ṟu* (357). He says that even the mighty emperors who brought under one sway the kingdoms ruled by the three monarchs (*Ce:ra:*, *Co:ḷa:* and *Pa:ṇṭiya:*) died. All the wealth they acquired did not help them when the God of Death came to take away their life leaving their relatives plunge in sorrow Only the virtuous deeds help one to get happiness in the next birth. Heaven is denied to those who have not performed good deeds.

He refers to salvation after death as 'உக்கரை'. He also belittles the political ambition of becoming a ruler.

Ethical Poets

(*ii*) *Partly didactic*

Under this head, I am mentioning the ethical poets who have made use of moral principles in the poems dealing with love and other subjects as major themes. These poems are not purely didactical but they contain maxims intermittently.

1) *Pa:laipa:ṭiya Peruṅkaṭuṅko:*

The poets who have composed more than twenty songs containing moral teachings are three in number. They are *Pa;laipa;ṭiya Peruṅkaṭuṅko:*, *Nallantuvaṉa;r* and *Kapilar*. In

the range 5 to 10 we find five poets *Avvaiya:r*, *Nakki:raṉa:r*, *Marutaṉiḷana:kaṉa:r*, *Ammu:vaṉa:r* and *Paraṇar*. In the range 2 to 4 we find 18 poets. The poets (68) who have only one poem of a moral nature to their credit have not been included here.

This *Peruṅkaṭuṅko:* was a King who belonged to the *Ce:ra:* dynasty. The special characteristic of this poet is to teach morals by making use of moral ideas as similes while describing nature. This is found in an abundant measure in *Pa:laikkali*. The virtues which he emphasises are generosity, the necessity of earning wealth and the spirit of enterprise and political morals. The morals are appropriate to the nature of *Pa:laikkali* wherein the aim of the hero is to amass wealth at the expense of pleasure. It is true that moral similes are found in the poems of other *Caṅkam* Poets also But they are rare and occasional. The credit of employing moral similes in varied aspects as a literary method goes to *Peruṅkaṭuṅko:*. It seems as if he composes *Akam* songs only to introduce these kinds of similes.

When the lady love is afraid of her lover's separation, he assures her that he will not part from her. But, if for any reason beyond their control, separation takes place, he will be as miserable as he feels on the day when beggars do not come to him seeking alms.[1] With this simile the poet suggests that generosity is a great virtue and that the days on which charity is not given are sorrowful days.

Though it is our duty to help others, there is no merit in practising generosity with the help of ancestral property. We must be liberal with the money which we ourselves have earned. Those who squander away ancestral property are not deemed to be alive.

'Uḷḷatu citaippo:r uḷareṉap paṭa:r' (*Kuṟun*: 283)

1 *Kuṟun*: 137

The life of a man who is not endowed with wealth to help others is more despicable than that of a beggar.

'Illo:r va:ḻkkai iraviṉum iḷivu' (*Kuṟun*: 283)

The same idea is again emphasised by this poet in *Kalittokai.*

'Iranto:rk koṉṟi:ya:mai iḷivu' (*Kali*: 2)

Only a man who is active is considered to be living.

'Viṉaiye: a:ṭavark kuyire:' (*Kuṟun*: 135)

From this it follows that the indolent person is deemed dead. The word 'மடி' in Tamil stands for both indolence and death. Hence the word'மடி' itself indicates that a lazyman is a dead person. This proves that words in Tamil are rich in thought.

If people endeavour ardently to achieve noble aims, the very gods whom they worship will help them.[1] The English proverb says 'God helps those who help themselves'. The same idea is expressed in *Kuṟaḷ* (1023) which says if a man is determined to raise the honour of his family, God himself will gird up His loins and hasten to aid him.

The nobility of endeavour is inferred from a simile which the poet uses for the growth of a tree which is compared to the growth of the wealth of an industrious man.

Maṭiyila:ṉ celvampo:l maraṉ nanta' (*Kali*: 35)

The tree in the forest with clusters of flowers is useful to many, like the man who realising the transitoriness of life is lavishly bountiful.

'Uṇarntavar i:kaipo:l iṇaru:ḻtta maram' (*Kali*: 32)

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1 *Naṟ*: (9) 'அழிவில முயலும் ஆர்வ மாக்கள்
வழிபடு தெய்வம் கட்கண் டாஅங்கு'

The beauty of the shoulders of the lady in separation fades as the wealth of him who does not support his relatives and allows them to suffer, diminishes.

'Kiḷai aḻiya va:ḻpavaṉ a:kkampo:l pulleṉṟu' (*Kali*: 34)

The contrary idea is expressed in *Kali* (27). The trees on the well-watered river banks grow like the wealth of a philanthropist, who gives liberally and leads a virtuous life doing no evil to others.

While describing the separation of the lover from the ladylove for acquiring wealth, the importance and necessity of wealth are brought out by the poet in *Akana:ṉu:ṟu*.

Wealth is ahsolutely necessary for leading a life free from sin and for escaping the disgrace of begging at others' doors.

Aṟaṅkaṭaip paṭa:a va:ḻkkaiyum, eṉṟum
piṟaṉkaṭaic cela:ac celvamum, irantum
poruḷiṉ a:kum (*Akam*: 155)

The acquisition of wealth is essential for giving charity to those who come beseeching, for subduing the enemy with a victor's strength, and for the life in union of lovers who understand each other perfectly.

'Arita:ya aṟaṉeyti aruḷiyo:rk kaḷittalum
perita:ya pakaiveṉṟu pe:ṇa:rait teṟutalum
purivamar ka:taliṟ puṇarcciyum tarum' (*Kali*; 11)

How can we help others if we do not have wealth though we may have love? It is wealth, which makes an unworthy man worthy. So there is nothing more valuable than wealth.[1]

However valuable wealth may be considered to be in this world, if it is acquired in unworthy ways it turns an enemy to its possessor and does harm both in this world and in the next.

1 *Kali*: 14

"Cemmaiyin ikantori:ip porulceyva:rk kapporul
immaiyum marumaiyum pakaiya:va tariya:yo:"?

(*Kali*: 14)

To bring home the idea that conjugal bliss which can be enjoyed in one's youth is more important than the gathering of wealth, the poet emphasises the impermanence of the worldly riches by giving three similes. He says that wealth is more unstable than the lute which becomes useless when the seven strings which have given plesure to the hearers suddenly snap. Wealth is more transitory than the Goddess of fortune who places her favourites in a more pitiable plight than before, when she abandons them. The riches of the world are more ephemeral than the rule of an angry and ungrateful King who condemns to ignominy and death a minister who, forgetful of his own interest and ever intent on securing the glory of his master, has served him faithfully [1]

It is natural to expect that the intelligent and the noble will be wealthy. But from experience we find people are wealthy or otherwise according to the deeds which they have performed in their previous lives.

"Kilavar inno:r enna:tu porulta:n
palavinai marunkir peyarpupeyarpu uraiyum"

(*Kali*: 21)

The poet says that if a lover remains separated from his lady love for too long a period, his youth will vanish and his love will diminish. So youth should not be wasted without tasting the pleasures of love. Thus by talking about the transitoriness of youth he emphasises the glory of love.

We have no control over youth and love. Nobody knows the day of one's own death. So the sexual appetite must be gratified at the proper time.[2] Wealth may be acquired on

1 Ibid: 8: 9-17

2 Ibid: 12

any day. But the freshness and beauty of the lady love once lost are lost for ever.[1]

Will people who have been endowed with youth and love desire wealth? Even if they are forced to share only one piece of cloth between them, they will like only a life of union and not of separation.[2] Youthfulness once gone can never be regained, just as the water flowing in a river can never be retrieved. Life is more impermanent than a blowing wind.[3] The impermanence of life is also brought out by the similes of the waning moon and gradual drying up of water in a tank.[4]

Friendship:

When the lover wants to leave his lady love for making money, her maid requests him not to part, saying that the pangs of separation will be unbearable for her mistress. But he insists on going. Then the maid tells him that the withered trees, creepers and sprouts in the forest will remind him of the condition of his lady love and prevent his separation.

To explain this point, the poet employs a simile. The forest will advise him like true friends who promptly give even harsh advice to one who swerves from the right path.

"*Me:ni̱nṟu meyku:ṟum keḻirpo:l ni:cellum*
ka:ṉam takaippa celavu" (*Kali*: 3: 21, 22)

This simile brings out the moral idea that it is the duty of true friends to point out boldly the faults of their companions in their personal life also.

The poet who has described true friendship now proceeds to give an account of base friendship also with the help of the same idea of separation between lovers.

1 Ibid: 15: 24-26
2 Ibid: 18: 7-11
3 Ibid: 20: 9-14
4 Ibid: 17: 6-12

The eyes of the heroine which shine brightly like blossoms in the presence of her lover and shed their brilliance in his absence are like mean minded men who praise and adore the virtues of people in their presence but publish only their faults behind their back.

The bracelets of the lady love which remain firm on her wrist in union but which slip from it in separation are compared to base friends who enjoy the wealth of their companions so long as they are prosperous but desert them when their fortunes decline.

Just as the forehead of the lady love brightens when she is experiencing the love shown to her by her lover and becomes pale in separation so also the base friends learn the secrets of their companions and reveal them in their absence.[1]

True friendship also is conveyed by means of a simile taken from nature. The river which makes the groves on its banks flourish dries up. Then the trees in turn help the river by decking the dried up portions with the beautiful flowers which they shed in the spring season. It is like the man who has received, assisting the donor who once helped him and who is now in need.

Mu<u>nn</u>o<u>nr</u>u tamakka:ṟṟi muya<u>nr</u>avar iṟutikkaṉ
pi<u>nn</u>o<u>nr</u>u peyartta:ṟṟum pi:ṭuṭai ya:ḷarpo:l
(*Kali*: 34:4, 5)

The moral ideas dealing with politics too are given with the help of similes suggested by nature. The rays of the sun scorch with their heat the sands of the desert. The misrule of the King advised by his minister who can neither uphold justice nor possess grace is as scorching.[2]

1 Ibid; 25: 13-24
2 Ibid; 8; 1-3

The withered tall trees in the arid desert are like the country under the sway of the unjust King whose ministers extort money from the subjects in a moral ways in spite of the people's cries [1]

The eyes of the heroine shedding tears remind the poet of the subjects who are grieved and confused under the sceptre of a King without justice.[2]

The grief-stricken face of the lady separated from her lover looks like the country which is oppressed by the unrighteous King.[3]

The advent of the Spring season which brings lovers together is like the coming of an antogonist to a country ruled by a King who has no great military force and whose ministers have betrayed the state secrets.[4]

The moral that is to be learnt here is that the country whose King and councils of ministers lack the ability to govern efficiently will be attacked by mighty foes.

There is an appropriateness in talking so much about misrule of a tyrant in "*Pa:laititṇai*". The poet must have thought that the aridity of the desert region is a good symbol of the oppressor's misgovernment. So, it is here that *Peruṅkaṭuṅko*: has elaborately described the actions of unrighteous Kings.

The bees suck hoṇey as they desire from the blossoms on the branches of trees. This sight makes the poet think of the way in which the ascetics enjoy the benefits of their rare penance.[5]

1 Ibid: 10
2 Ibid: 34
3 Ibid: 5
4 Ibid: 27
5 Ibid: 30

The singing of the nightingale, reminds the lady love who is enduring as best she can, the pangs of separation from her lover of the advent of Spring. The thought of her lover's absence makes her sorrowful and withers her beauty. This is like the drooping of leaves on the branches of a tree in whose shade the man who has borne false testimony has taken shelter.

Karipoytta:n̲ ki:ḻirunta marampo:lak kavin̲ va:ṭi
(*Kali*: 34-10)

From this simile we may infer that the ancient Tamils believed the evil actions of men affected even the objects of nature. Nature would help the society in detecting the wicked in it

When the hero speaks of his departure, the maid asks him to remember the promise which he gave, at the time of the clandestine love, not to leave his heroine. Noble men will not go back on their word till their death, as the doll made by the painter keeps its beauty till it is broken.

Ta:yuyir peyta pa:vai po:la
nalan̲uṭaiya:r moḻikkaṇ ta:va:r (*Kali*: 22)

When *Peruṅkaṭuṅko*: sees a withered tree in the arid desert regign, it engenders a number of moral ideas in his mind. The withering of a tree is likened to the career of a youth being blasted by poverty. Such a tree does not offer shelter to anyone. That sight reminds him of the uselessness of the wealth of the petty minded men to those who approach them for help The scorching of the withered tree to its very roots is compared to the destruction of a tyrant by the infamous deeds done by him towards all.[1] Even as the buds

1 Ibid: 10

on the branches blow not before their time great men patiently bide their time to achieve their object.[1]

Any object of nature. be it tree or flower, spoken of by this poet in his work, is analysed carefully and minutely and perceiving the similarity between its nature and that of the world, he points out a moral. In this he is without a parallel.

Vaṟiyavaṉ iḷamaipo:l va:ṭiya ciṉaiyava:yc
ciṟiyavaṉ celvampo:l ce:rnta:rkku niḻaliṉṟi
ya:rkaṇṇum ikantucey ticaikeṭṭa:ṉ iṟutipo:l
ve:roṭu maramvempa virikatir teṟutaliṉ
alavuṟṟuk kuṭiku:va a:ṟiṉṟip poruḷvekki
kolaiañca: viṉaivara:l ko:lko:ṭi avaṉiḻal
ulakupo:l ulaṟiya uyarmara veñcuram (*Kali*: 10)

In this *Kali* ode, we come across a chain of moral simile s appropriate to the different nature of the arid region and withered branches of trees. Youth with poverty, wealth with mean mindedness, annihilation by wrong and recalcitrant attitude, a country depopualted and laid waste by cruel and unjust administration are all employed as unbroken similes. Employment of similes in series in every foot is the characteristic of this poet's composition. To say that *Peruṇkaṭuṅko:* is fond of using moral similes does not mean that other kinds of similes have ho place in his poems. In *Kalittokai Pura:ṇic* similes are largely employed by all poets. *Pa:laikkali* is not an exception to this.

2) *Nallantuvaṉa:r*

Nallantuvaṉa:r, in *Kalittokai*, sings the praise of the littoral region. It is the poetic convention to associate this region with the period of dusk. While describing evening, the poet sets forth many moral teachings.

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1 Ibid: 32-8

After having dispelled darkness, and done much good to all living creatures, in the evening the sun reaches the crest of the western mountain. This sight reminds the poet of a celebrated King who after having done much good to his subjects by relieving them of their sorrows, proceeds to heaven to enjoy the fruits of his virtuous deeds.

"*Velpukal̲ man̲n̲avan̲ vil̤aṅkiya ol̲ukkatta:l*
nalla:r̲r̲in̲ uyirka:ttu naṭukkar̲at ta:n̲ceyta
tolvin̲aip payan̲tuyppat tur̲akkamve:ṭ ṭel̲unta:r̲ po:l
palkatir ña:yir̲u pakala:r̲r̲i malaice:ra"

(*Kali*: 118:1-4

After sun set, darkness spreads. This darkness is like the mental darkness of a hateful man devoid of love, virtue and moral deeds.[1] In another Kali ode too the darkness prevailing after sun-set is compared to the mental darkness of an old man who has received no enlightenment which education gives [2] The same comparison has been employed by many later poets [3] Thus it is clear that in *Akam* poems, poets can base their moral teachings even within the frame work of *Akam* structure.

The lady love says that even if she is not allowed to live with her lover in this world she will die with the thought about him, and she hopes she will get united with him in the next world. This suggests to the poet the idea that men of pure heart have their desires fulfilled in the manner they desire.[4]

When the parents of the heroine stand in the way of the hero marrying her, the hero tortures himself by walking on a horse made of palmyra stem and gets the heroine who gives

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1 Ibid: 120: 1-3
2 Ibid: 130: 6, 7
3 *Periya - Taṭutta*: - 159
4 *Kali* 143: 43-47

him pleasure. Afterwards he discards that horse. This is likened to the penitent person who reaches heaven, subjecting his body to suffering and then discarding it.[1]

Striding on the palmyra horse is the result of an evil deed done in the past. It is a punishment given to a person who has wasted his precious life instead of practising the principles of righteousness.[2] Thus this poet thinks that there is a connection between base nature and previous birth. So why we should feel sorry when unhappiness is sent to us the poet asks.

'Ya:mcey tolvinaikku evanpe: turranai' (*Nar*: 88-1)

Antuvana:r brings out, with the help of a comparison, the evil nature of lust. Fire can be extinguished by pouring water on it. But the fire of lust induced by a lover will continue to burn even after entering into water which is inimical to it.[3] He adds, lust is as great an evil as drinking, which deprives us of our senses and brings blame on us by making us do wrong.[4] He states that lust destroys chastity as an image made of salt is washed away by the rain.[5] In *Paripa:tal* (6) it has been said that if love bickerings go beyond certain limits, the bliss of love will be destroyed.

While offering consolation to the lady suffering from the pangs of separation, the maid tells her that the pain caused by separation and happiness caused by the lover's return are quite natural in wedded life, like day and night following each

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1 Ibid: 138: 30, 31
2 Ibid: 141: 1-6
3 Ibid: 144 59-62
4 Ibid: 147: 1-3
5 Ibid: 138: 14-17

other. This is the nature of the world also which alternates between pain and pleasure.[1]

A bad ruler succeeding a good one is like darkness coming after sun-set. The King whose misrule has caused much suffering to his people is as detestable as darkness.[2]

The sun set. Twilight came. The lotus folded its petals. Trees drooped. The drooping of the trees reminds the poet of a moral teaching. He compares it to the bending of the head by the wise and learned men in shyness when they hear their praise spoken in their own presence.[3] The simile points out that noble persons are without pride even when they have performed admirable deeds.

The withered tree reveals the mental anguish of a beggar who feels shy to beg of others to relieve his own poverty. The drooping of the leaves reflects the mind which hardens itself and refuses to give anything to the persons who beg.[4]

The kind face of a beneficent ruler is compared to the gentle moon rising on the sea. Even as the flowers in the ditch of salt water fold up their petals, the domestic life of a man without wealth is devoid of any glory.[5]

As in the case of *Pa:laipa:ṭiya Peruṇkaṭuṅko:*, in the case of *Nallantuvaṉa:r* too ethical principles are embedded in the form of comparisons taken from nature. Once again I wish to stress the point that there is a myriad of moral instructions in *Caṇkam* works but they are subservient to *Akam* position or nature.

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1 Ibid: 145: 13-17
2 Ibid: 129; 4-6
3 *Kali*: 119: 6
4 Ibid: 120: 4-6
5 Ibid: 148: 4-6

In *Neytar Kali,* this poet mentions that it is the duty of noble men to regard others' sufferings as one's own and try one's best to relieve those sufferings.

"Pirarno:yum tanno:y po:l po:rri, aranaarital
ca:nravark kella:m katan (*Kali:* 139:2, 3)

When the moon is devoured by the serpent, (*Ra:ku* or *Ke:tu*) the noble people even if they are not able to prevent it, express their sympathy for the moon. Likewise when they are unable to relieve the distress of others, they will at least grieve over their sufferings.[1] The same idea is conveyed in *Narrinai* by this poet. The lover is very cruel to the lady love by postponing their marriage. The poet says that the rivulet flowing down the slope of the mountain is shedding tears with its waters in sympathy for the lady's distress.

Tammo:n kotumai namvayin e:rri
nayamperi tutaimaiyin ta:nkal cella:tu
kanni:r aruvi ya:ka
alume: to:liyavar palamutir kunre: (*Nar*:88: 6-9)

From these two poems, we may conclude that the poet *Nallantuvana:r* had regard for men of noble qualities and that he expected at least sympathy from them for those who suffered, even if positive help was not possible.

This poet drives home the necessity for speaking the truth. The ignorant, undeterred by their own mind or the presence of others, perform an ignoble act, feeling there is no one to see it and they try to conceal it from others. Even then, there is no surer witness than their own conscience.

Kantavar illena ulakattul unara:ta:r
tanka:tu takaivinrit ta:mceyyum vinaikalul
neñcarinta kotiyavai maraippinum, aripavar
neñcattuk kurukiya kariyillai (*Kali*: 125: 1-4)

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1 Ibid: 140

It is extremely painful for the lover to cause suffering to his lady love by postponing marriage. In this connection the dutv of a doctor occurs to his mind. He asks whether a physician who is able to cure the disease can refuse to apply medicine to the patient.[1] From this we infer that the doctor's duty is to use his knowledge to cure the disease. He should never conceal it, whatever may be the reason.

The blames and faults attributed by the mean minded to the generous man who clings on to the righteous path will disappear when they are brought to the notice of the good council chamber. This is likened to the paleness on the forehead of the lady disappearing when her lover nears her.[2] It is well known that the world will not easily accept the blame thrown on the great by slanderers.

So far we have seen how *Nallantuvaṉa:r* explains ethical principles with the help of similes while describing naturel Now we shall see how he uses one ethical principle to serve as simile for another moral code which he wants to state. He avers that the man who does not help the very person from whom he had taken similar help in time of need, wanes like the knowledge of a student who does not help his teacher when the teacher is badly in need of money.[3] *Nallantnvaṉa:r* was a teacher. Therefore he is called *A:ciriyaṉ Nallantuvaṉa:r.* The simile referred to above reminds us of his profession.

A man who fails to fulfil the promise he has made will be destroyed. In the same way, a man who fails to strive to raise the fortunes of his family will be destroyed along with his relatives,[4] Thus moral principles are compared among themselves too.

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1 Ibid: 129: 23-25
2 Ibid: 144: 70-73
3 Ibid: 149: 4-7
4 Ibid: 149: 8-11

Nallantuvaṉa:r defines some of the virtues clearly, The virtue of a householder lies in helping the needy one way or other. True patronage is not to part from a companion. To understand the way of the world and act accordingly is true culture Kindness consists in not doing harm to one's kith and kin. To put up with the words of fools is wisdom. Not to go back on one's words is true friendship. Not to let out one's secret is an excellent virtue.

Justice lies in giving capital punishment even to relatives or friends if they be found guilty. Forbearance' lies in biding one's time against an enemy who has spoken ill.[1]

These kinds of expressions made by *Nallantuvaṉa:r* reveal that he is a moral teacher. The prefix "மதுரை ஆசிரியன்" to his name *Nallantuvaṉa:r*, is added quite befittingly.

3) *Kapilar*

There are 235 poems composed by *Kapilar* in *Pattuppa:ṭṭu* and *Eṭṭuttokai* known as *Caṅkam* literature. Among these 30 deal with ethical principles. He was an intimate frind of *Pa:ri*, who was a *Paṟampu* chieftain and *Celvakkaṭuṅko: Va:ḻiya:taṉ*, a *Ce:ra:* King. He had rich worldly experiencc. He earned everlasting fame for himself by adhering to the principie of truth at all times So he was praised as '*Poyya: na:viṟ Kapilar*'.[2] He shone as a scholar among scholars with his knowledge derived from the books and his experiences in the world. His contemporary, *Poruntil Iḷaṅki:raṉa:r* eulogises him as

'Ceṟutta ceyyuṭ ceycen na:viṉ
veṟutta ke:ḷvi viḷaṅkupukaḻk Kapila (*Puṟam*: 53)

Among the virtues taught by him, friendship and generosity find a predominant place. Impressed by the friendship and

1 Ibid: 133: 6-14
2 *Puṟam:* 174-10

generosity shown by *Pa:ri* who was a paragon of virtue *Kapilar* must have sung about the glory of these two virtues.

In *Caṅkam* literature the *Akam* poets do not get an opportunity generally to talk directly about moral virtues. So while describing the qualities of the hero or while portraying the richness and fertility of the land they make an indirect reference to those virtues.

While praising a mountain chief, Kapilar brings out one of the several aspects of friendship. The hero who will not brook defeat even when the God of Death is the enemy will not be ashamed of accepting defeat at the hands of his friends.

"*Pakai eṉiṉ*
ku:ṟṟam variṉum tolaiya:ṉ taṉṉaṭṭa:rkkut
to:ṟṟalai na:ṇa:to:ṉ kuṉṟu".

(*Ka'i*: 43;9-11)

This is to be compared with the idea of *Tiruvaḷḷuvar* when he says 'the touch stone for testing the gold of a man's noble conduct is his acceptance of defeat even at the hands of his inferiors.[1]

The poet stresses that we must follow the policy of give and take with regard to the people with whom we have moved intimately. If a difference of opinion arises, an intimate companion should not make much of it and begin to quarrel. One of the two must be patient and submit. Only then friendship will grow.

While praising the heroism of *Celvakkaṭuṅko: Va:ḻiya:taṉ*, Kapilar says that he will not be afraid of any one except his intimate friends.

Naṭṭo:rk kallatu kaṇṇañ calaiye: (*Patiṟ*: 63)

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1 *Tiruk*: 986

The same idea that in true friendship one should practise patience and submission is emphasised here also.

Before forming friendship with a person, one should investigate thoroughly his qualities. Only when he finds them satisfactory, he should contract friendship. Nothing is more harmful than friendship inconsiderately formed. The great will not approve of investigating the qualities after friendship has been formed.

"periyo:r
na:ṭi naṭpiṉ allatu
naṭṭuna: ṭa:rtam oṭṭiyo:r tiṟatte:" (*Naṟ*: 32)

Kapilar explains the pleasure of such friendship formed after investigation with a nice simile. Acquaintance with noble men of high qualities is as sweet as the honey gathered by the bees from the lotus flowers and stored in the honey comb on the lofty branch of a sandal-wood tree in a high mountain.[1]

Thus in *Puṟam* where ethics can be treated explicitly and in *Akam* where it finds only an indirect reference, *Kapilar* has dealt with various aspects of friendship.

Generosity is the next virtue spoken of by *Kapilar* in his poems. While describing a mountain chieftain, he gives his ideas on generosity. The chieftain thinks it is better to die than to live when he is not able to practise charity towards one who comes as a suppliant to him.

"iṭumpaiya:l
Iṉmai uraitta:rkku atuniṟaikka la:ṟṟa:kkal
taṉmey tuṟappa:ṉ malai". (*Kali*: 43: 25-27)

The same idea is conveyed by this poet in another Kali ode.

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1 *Naṟ*: 1

I:tal iranta:rkku onra:rra:tu va:ltalin
ca:talum ku:tuma:m marru (*Kali*:61: 11-12)

While praising *Celvakkatuṅko:*, Kapilar points out how a patron should practise generosity. He should not regret the excessive bounty he has shown after having practised it. He will not derive any pleasure from bestowing gifts; he will give them always naturally. He will ever give so generously that others will deem him a prince among philanthropists.

"Ittatu iraṅka:n; i:ttorum makila:n;
i:ttorum ma:valliyan" (*Patir*: 61)

All these three qualities must be found in a patron.

While paying a glowing tribute to the bounty of *Pa:ri*. *Kapilar* says he gave liberally making no distinction between the learned and the ignorant, the noble and the ignoble. In this respect he was like God who accepts not only sweet-scented flower but also any mean flower like '*Erukku*' that is offered to him.[1] This may be taken as an advice given to all patrons.

The generosity of *Malayama:n Tirumutikka:ri*, a mine of bounty, is celebrated in a poem (*Puram* 122) by *Kapilar*. There he says that his country belongs to brahmins who conduct sacrificial rites. The wealth which he acquires by acting as general to the three Kings of Tamilnad belongs to suppliants. The only thing which belongs to him is the shoulder of his wife. After having given away everything he is seen to be with sense of pride and satisfaction. The limit upto which man's generosity can go is indicated here.[2]

Some people will give liberally when they are in a state of intoxication and will feel sorry for their deed afterwards.

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1 *Puram*: 106
2 Ibid: 122

But *Ka:ri* even when he was not drunk presented innumerable chariots to suppliants as the rain drops poured on the mountain at *Muḷḷu:r.*[1]

The suppliants may go to *Ka:ri* in an a inauspicious hour; they may go without minding the evil omens that occur; they may go at a time when he does not usually receive visitors; they may not know the art of speaking kind and prudent words; yet they can be sure of receiving liberal gifts from the patron *Ka:ri.*[2]

Most patrons offer gifts when they are praised. But there is nothing unusual in it. But *Pa:ri* whose name and fame had spread far and wide, says *Kapilar*, gave away his chariot to a creeper full of jasmine flowers which had not sung his praise. This surely is extra-ordinary liberality [3]

Treating actors, minstrels, and bards on terms of equality, *Ka:ri* gave without discrimination. To gauge the true worth of people is difficult. To bestow gifts is easy enough for a great and liberal chief like *Ka:ri.* So *Kapilar* advises him not to treat all alike. He should be most generous to bards.[4] In *Kapilar's* advice, ws see an illustration of the proverb in Tamil 'பாத்திர மறிந்து பிச்சை இடு' (Neither give to all nor contend with fools) *Kapilar* states that it is the duty of man to give:

A:ṇkaṭaṉ uṭaimaiyiṉ pa:ṇkaṭaṉ a:ṟṟi

(*Puṟam*: 201-14)

From these descriptions given by *Kapilar* of the generosity shown by *Pa:ri* and *Ka:ri*, we can form an idea about how a true patron should practise bounty. Though it is not in the

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1 Ibid: 123
2 Ibid: 124
3 Ibid: 200
4 Ibid: 121

form of advice it is implied in every poem To sum up the advice: "Give to others as far as possible", "Give to all without distinction", in so giving respect those who are to be respected, "Give at any time", "do not expect any reward for the gifts you bestow" "extend your generosity even to animal and plant kingdoms".

Kapilar, who has been praised as one whose tongue never uttered a lie (பொய்யா நாவிற் கபிலன்) had immense faith in the principle of truth. He has emphasised this virtue in three of his poems. He praises *Celvakkaṭuṅko: Va:ḻiya:taṉ*, the *Ce:ra:* King, as one who would not go back on the word that he had given even if a deluge were to occur.

Nilantiṟam peyarum Ka:lai ya:yiṉum
kiḷanta colni: poyppaṟi yalaiye:. (*Patiṟ:* 63: 6-7)

The very same conception is to be found in *Puṟam* (3)

'*Nilam peyariṉum niṉcol peyaral*'

Kapilar adds that the *Ce:ra:* King will not speak an untruth even by way of a jest or for the sake of being humorous.

'*Nakaiyiṉum poyya: va:ymai*' (*Patiṟ*: 70-12)

Our ancients thought that only those countries where the people were virtuous would prosper; those countries where the people were wicked would go to ruin. In *Kuṟiñcikkali*, *Kapilar* says that in the mountainous country the chief of which does not keep the promise he has made, water will not flow in the mountain-streams. If it does, it will be a wonder.

Ilaṅkum aruvittu ilaṅkum aruvitte:;
va:ṉiṉ ilaṅkum aruvitte:, taṉuṟṟa
cu:ḷpe:ṇa:ṉ poytta:ṉ malai (*Kali*: 41: 18-20)

He adds that if there are wicked people in the hilly tract, the land will not yield tubers or honey or corns.[1] Thus we see that our forbears were convinced that there was an intimate relationship between the prosperity of a country and the character of its people. Compare this with what *Tirukkuṟaḷ* says,

> "*Vacaiyila: vaṇpayaṉ kuṉṟum icaiyila:*
> *ya:kkai poṟutta nilam*". (*Tiruk*: 239)

Since *Pa:ri* ruled his country justly, his *Paṟampu* land was filled with many noble people. Even though several ill omens indicating drought occurred, the rains never failed. The fields flourished Flowers blossomed. The cattle grazed to their heart's content. *Kapilar* says that the prosperity of the lands was due to the King who wielded his sceptre with justice [2]

The jewels made of gold, gems and pearls may be ruined; yet they can be set right. But if once noble worth and virtue get tarnished, even holy men endowed with wisdom cannot restore them to their former state. *Kapilar* lays stress on character which, once lost, can never be regained.[3] Character knows no holiday.

Humility is another virtue to which the poet draws our attention. While talking about *Celvakkaṭuṅko: Va:ḻiya:taṉ*, *Kapilar* says that he would never be submissive to anybody except brahmins.[4] Speaking about the qualities of the hero, the poet states that he possessed humility, the mark of good men and that he was as humble as those well versed in books of wisdom.[5]

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1 *Kali*: 39: 11-13
2 *Puṟam*: 117
3 *Kuṟiñ*: 13-18
4 *Patiṟ*: 63-1
5 *Kali*: 47

Kapilar despises the man who has become old without following righteousness. He regrets the youth repressed by chill penury and lacking in lustre. A richman of bounteous nature will be always cheerful. His wealth is likened to the cheerful lady who meets her lover[1] and to the splendour of a tusker, which goes on increasing the more we see it.

Icaipaṭa va:ḻpavar celvam po:lak
ka:ṇṭoṟum poliyum kataḻva:y ve:ḻam: (*Naṟ*: 217)

Spreading slander about others and listening to slander about them are two grave faults which are to be avoided, according to *Kapilar*. Talking about the *Ce:ra*: King the poet says he was one who never tolerated gossip and never lent his ears to calumny.[2] In *Kuṟiñcikkali*, the hero is described as a person who never published the faults of the others.

"*Piṟar kuṟṟam*
ku:ṟutal te:ṟṟa:taṉ kuṉṟu. (*Kali*: 43)

The characteristics of the great are touched upon, while describing the nature of the hero. The perfect will patiently endure their own sufferings without making a fuss. But they will rush to the rescue of others in distress.

"*Piṟaruṟu viḻumam piṟarum no:pa*

tammuṟu viḻumam tamakko: tañcam" (*Akam*: 382)

Another characteristic of the great is revealed in the description given of the hero as a person who is not an unrighteous one, because he fears what is to be feared.

'*Añcuva tañca: aṟaṉili allaṉ*' (*Kali*: 42-26)

This description is a good definition of righteousness which consists in fearing what is to be feared.

1 Ibid: 38
2 *Patiṟ*: 70

Gratitude is another quality emphasised by *Kapilar*. He says it is natural for people to praise and remember benefactors from whom much help has been received. The noble reveal their loftiness of character by showing gratitude even for small acts of kindness received [1]

Kapilar does not fail to indicate that no man can escape the consequences of evil deeds. Inflicting violence on friends who have been kind and not helping them in need, will bring its own penalty. Destruction will dog us. As we sow, so will we reap. If we give up generosity, the other good deeds we do will be of no avail.[2] The poet points out that an act which gives pain to others cannot be right simply because it gives pleasure to us.

"Tamakkiṉi teṉṟu valitiṟ piṟarkkiṉṉa:
ceyvatu naṉṟa:mo: maṟṟu". (*Kali*: 62)

4) *Ammu:vaṉa:r*

This poet is skilled in composing littoral songs. The intensity of love that must exist between lovers is painted vividly in many places in his poems. The heroine says that her love towards the hero is greater than the sea.

'Kaṭaliṉum peritemak kavaruṭai naṭpe:' (*Aiṅk*: 184)

Even as the depth of the ocean cannot be measured, the depth of her love too cannot be measured.

The same glorification of intense love, we find in *Kuṟuntokai*. The heroine prays that she must get the same man as her lover in her next birth also. She further wishes that she must become his lady love, acting in accordance with his desires.[3]

1 *Kuṟun*: 115
2 *Kali*: 59
3 *Kuṟuṇ*: 49

Another lady love shows the intensity of her love by saying that she is not afraid of death But she is afrald that in her next birth she may not be born as a human being and then she will not be able to get him as her lover.[1]

For the heroine there is no person except the hero who will wipe out her sorrow. Whether the hero gives her pleasure or pain, she has no other support. She will surrender completely to him though he does her harm, even as the child embraces its mother who is beating it.[2] This also reveals the intensity of love between lovers.

Even if a small mistake showing lack of love is comitted by the lover the lady will be grieved very much over it. She will become emaciated and will be always weeping in distress. She will wither like a flower cast into the fire.[3]

It is very cruel for the hero not to show affection for the heroine who lives depending solely on his grace.

Nalkin̲ va:ḻum nalku:rn to:rvayin̲
nayan̲ilar a:kutal koṭita:l" (*Kuṟun:* 327)

The poet says that the lover will not desert his lady because he is a noble man. The noble never neglect their duties.

"*Ca:n̲ṟo:r*
Kaṭan̲ilai kun̲ṟalum ilaren̲ ṟuṭan̲amarnt
tulakam ku:ṟuva tuṇṭu. (*Naṟ:* 327)

From an analysis of the poems of *Ammu:van̲a:r*, we may conclude that this poet was impressed more by the intense love obtaining between lovers than by other virtues. So he was interested only in singing its glory.

1 *Naṟ*; 397
2 *Kuṟun*: 397
3 *Naṟ*: 315

5) *Paraṉar*

There are eighty five poems composed by *Paraṉar* in *Caṅkam*, classics. Out of them only a few deal with moral questions. Since this poet is interested in describing historical events, ethical teaching does not find much place in his poems. Even the comparisons are taken from historical events.

When love intensifies, modesty will be destroyed. This idea is explained with the simile of a salt heap being destroyed by the rainpour.

Uppuccirai nilla: veḷḷam po:la
na:ṇuvarai nilla:k ka:mam (*Akam*: 208)

Once the lovers begin to love, ever afterwards they will be thtnking of each other. The more one drinks toddy the more he desires it. Similarly the more the heart loves, the more it desires to love.

Makiḻntatan talaiyum naravuṇ ṭa:ṅku
viḷaintatan talaiyum ni:vey turranai (*Kurun*: 165)

Whether the hero loves the heroine or hates her, she will surrender at his feet and remain thinking that he is her only refuge. This idea is emphasised in *Narriṇai* (247) and *Kuruntokai*, (60)

'*Nalka: ya:yiṉum nayaṉila ceyyiṉum*
niṉvaḻip paṭu:um eṉto:ḻi' (*Nar*: 247)

"*Ka:talar*
Nalka:r nayava:r a:yiṉum
palka:r ka:ṇṭalum uḷḷattuk kiṉite:" (*Kurun*: 60)

The heroine adds that it does not matter if the hero does not love her; it is enough if she is able to see him often. The mere sight of him will give her pleasure.

Paranar says that to achieve our object we must conduct ourselves with dexterity.

'*Vankat cu:lcciyum ve:ntuma:r cirite:*' (*Kurun:* 73)

If a poor man desires enjoyment, the poet says, he is yarning for the impossible.

'*Illo:n inpam ka:mur ra:anku*' (*Kurun:* 120)

Though the word '*Inpam*' stands generally for enjoyment since it occurs here in *Kuruntokai*, it stands for love enjoyment.

Paranar states that sinners will go to hell to undergo punishment for their evil deeds. To convey this idea this poet employs a simile from a historical event. He says that they will go to hell like *Nannan* who murdered a woman.[1]

A prostitute, swears an oath. It is a rare *turai* in *Aka-tinai*. She says if she does not separate the hero from the heroine, her physical beauty which her mother has so carefully preserved for her will be destroyed without being useful to others. A lovely simile is given to illustrate the idea. The beauty will be destroyed like the wealth of a miser, which is not useful to others

"*Iranto:rk ki:ya:tu i:ttlyo:n porulpo:l*
parantu velippata: ta:ki
varuntuka tillaya:y o:mpiya nalane:" (*Akam*: 276)

While praising the generosity of *A:yantiran*, *Paranar* says that he gives lavishly irrespective of the worth of suppliants.[2] Talking about the benevolence of *Cenkuttuvan*, the poet states that the wealth which he has earned with difficulty he gives away easily even to mediocre poets. The art of giving with grace is taught in these two poems.

1 *Kurun:* 292
2 *Akam*; 152: 19-21

Pe:kaṉ has become famous in Tamil literature for having bestowed a shawl on a peacock to protect it from cold, though he knew very well that it could not make use of it for that purpose. While extolling the benevolence of *Pe:kaṉ*, *Paraṇar* says the patron did not, while doing charity, look at the good that might accrue to him in the other world. He considered charity as good in itself, be it ever so much or little. His liberality looked only at the indigence of others, with a view to removing it.

Ettuṇai ya:yiṉum i:ttal naṉṟeṉa
maṟumai no:kkiṉṟo: aṉṟe:
Piṟar, vaṟumai no:kkiṉṟavaṉ kaivan maiye:
(*Puṟam*: 141)

This is to be compared with what *Muṭamo:ciya:r* says about *A:yaṇṭiraṉ* who is described as a patron practising generosity without expecting any reward in the other world.

Giving lavishly without examining whether the suppliant deserves the gift or not, or whether the present will be useful or not is called '*Koṭaimaṭam*' which is a term of praise. *Paraṇar* eulogises *Pe:kaṉ* as '*Koṭaimaṭam paṭṭavaṉ*' on seeing his gift to a peacock.

Rain falls on dried up tanks and wide fields. It does not restrict itself to deserving tracts of land. It rains over even barren soil. Unrestricted is its bounty. So also *Pe:kaṉ's* liberality is indiscriminate. But, he the possessor of mighty tuskers, is never indiscriminate in fighting against the enemy troops that march to wage war aginst him.

Koṭaimaṭam paṭutal allatu
paṭaimaṭam paṭa:ṉpiṟar paṭaimayak kuṟiṉe:
(*Puṟam*: 142)

These lines bring out not only his munificence but also the undaunted valour of *Pe:kaṉ*.

6) *Marutanilana:kana:r*

Some poems composed by this poet, containing moral precepts, are found in *Narrinai*, *Kulittokai*, *Akana:nu:ru* and *Purana:nu:ru*. He points out the cruel nature of passion when he says that it is extremely difficult to endure it when it goes beyond a limit.

'*Ka:mam kaimmikin ta:nkutal elito:*' (*Nar*: 39-3)

The poet makes clear how people who love each other should conduct themselves. A loving person should rush to the rescue of his friend in distress even as the hand automatically proceeds to remove a particle of dust which has entered the eye.[1]

Among all the benefits that may be acquired, there is no greater benefit than the acquisition of intelligent children. The joy given by children to parents is described graphically by this poet.

To see a child come walking unsteadily on its legs is a source of never ending delight. The costly girdle tied round the waist makes a beautiful ringing sound which is pleasing to the ear. The child's lisp also delights the ear.

"*Kilarmani a:rppa:rppac ca:ayc ca:ayc cellum*
talarnatai ka:ntal initu
nin te:moli ke:ttal initu" (*Kali*: 80)

The same ideas, even the very words, are to be seen in *Iniyavai Na:rpatu* which is considered as one of the ethical treatises in Tamil.

'*Kulavi talarnataik ka:ntal inite:*
avarmalalai ke:ttal amiltin inite:' (*Iniyavai*: 14)

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1 *Nar*: 216

This poet teaches *Pa:ṇṭiyaṉ Ilavantikait tuñciya Naṉma:ṟaṉ* what the duties of the king are.

The possession of the fourfold armies -- elephant forces, cavalry, chariot forces, and infantry cannot bring victory to a king. The true strength of a kingdom lies in the golden path of righteousness. The king should show no partiality to friends and relatives while administering justice. The virtues in strangers should not be overlooked. The king should be armed, like the Sun, with fortitude in any situation. He must show, like me moon, endearing kindness to his subjects. He must bestow, like the rain, plenteous favours on the subjects and drive away want from his kingdom.[1]

If the King rules his Kingdom without deviating from the path of righteousness it will rain, says the poet, when it is needed, and make the country prosperous.[2]

The Poet declares that the pleasure of giving is greater than the pleasure given by a wife, which is usually considered the best of all pleasures.

Curumpuṇa virinta peruntaṇ ko:tai
ivaḷiṉum ciṟantaṉṟu i:tal (*Akam*: 131)

No other poet goes to this extent while praising the happiness of bestowing gifts.

The following three lines in praise of the wife contain good social ethics.

Kaṭavuṭ kaṟpoṭu kuṭikku viḷakka:kiya
putalvaṉ payanta pukaḻmiku ciṟappiṉ
naṉṉa ra:ṭṭi (*Akam*; 184)

1 *Puṟam:* 55
2 *Kali*: 99: 4-7

The purity of the wife is described as '*Kaṭavuṭ Karpu*' godly chastity Her function is to begat a son by pure life in order to keep the light of the progeny ever alive and continuous.

Thus *Marutaṉiḷana:kaṉa:r* one of the renowned poets of the *Caṅkam* age has given, though briefly, moral principles on politics, marriage, justice, control of senses and generosity.

7) *A:lattu:r Kiḻa:r*

Moral principles dealing with both *Akattiṇai* and *Puṟattiṇai* can be deduced from the poems composed by *A:lattu:r Kiḻa:r*. In *Kuṟuntokai* (112) he says that the fear of public gossip weakens lust. But if passion is given up because of adverse criticism, chastity and well-being of woman will be in danger.

In *Puṟana:ṉu:ṟu* (34) the poet sings the glory of gratitude *Tirukkuṟaḷ* (110) says that there is hope of salvation for a man who has committed any other sin, however heinous it may be; but there is no hope of salvation for the man who is guilty of the sin of ingratitude. We find an interpretation for the phrase 'எந்நன்றி கொன்றார்க்கும்' in *Puṟana:ṉu:ṟu* (34). Even for those wicked men who have cut off the teats of the cow, for those who have destroyed the child in the wombs of lustrous jewelled women, and for those cruel men who have committed crime against the noble, there is hope of salvation. But even if the world were to turn topsy turvy, there is no hope of salvation for those who ungratefully forget the good done to them by others, as literary works on ethics have sung.

'A:ṉmulai aṟutta aṟaṉi lo:rkkum
ma:ṇiḻai makaḷir karuccitait to:rkkum
kuravart tappiya kotumai yo:rkkum
vaḻuva:y maruṅkiṉ kaḻuva:yu muḷaveṉa
nilamputai peyarva ta:yiṉum oruvaṉ
ceytikoṉ ṟot:rkku uyti yilleṉa
aṟampa: ṭiṉṟe: a:yiḻai kaṇava' (*Puṟam*: 34)

Here in the word 'அறம்' there is a reference to some iterary treatise on ethics of the *Cankam* period. A few think that the reference may be to *Tirukkural.* This poem is a proof for the argument that there existed ethical literature in verse even before the *Cankam* period. The same idea is echoed by *Kampar* later on. He says that a man {may eseape from the consequences of the sins committed against parents, teachers' brahmins, cows, children, and women. But there is no escape for an ungrateful man.[1]

In another *Puram* ode, he states that the body of a man who does not live for a noble ideal will lack lustre.

Pu:tkai illo:n ya:kkai po:la
perumpul lenra irumpe:r okkalai (*Puram*: 69)

From this, it is clear that the poet thinks that will be a halo of glory around the faces of those who live a life of noble ideals.

8) *Uraiyu:r e:nicce:ri Mutamo:ciya:r*

This poet's attachment to his patron, *A:yantiran* was boundless. He waxes eloquent on the generosity of the patron, particularly his gift of elephants to others. With the exception of the sacred thread (மங்கல நாண்) round his wife's neck, which should not be given as a gift, he gave away everything that he had, so that his palace was without material splendour. The mansions of the wealthy who spend all their money on the delicious food that they eat without practising generosity are magnificent. But what is the use? So the poet indirectly points out that wealth must be regarded as a trust to be used for the benefit of others. *A:yantiran* will give away not only his possessions but also the ornaments of his wife excepting the sacred thread which is a symbol of the married life and which is not a thing to be parted with when the husband is alive. This shows even his wife partook in his acts of generosity.

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1 *Kitkintai* (62) *Kampara:ma:yanam*

The motives which prompt people to benevolence are many. Some perform benevolent deeds for the sake of salvation, some for enjoying eternal bliss in heaven, some for getting praise from others. Sometimes we find that the money which people spend on advertising their generosity is more than the money which they give as gift to others. To consider what result will follow what action is to adopt the attitude of a merchant. Performing a virtuous deed seeking a return in the next life is doing it for the sake of a reward. Then we will be more interested in the results of good deeds than in doing them for their own sake.

But *A:yaṇtiraṉ*, says the poet, never does any good with mercenary motive in order to secure the reward in the next life or birth. His liberality is deep rooted in the principle of following the virtuous path paved by the great men that a good deed should be pursued for its own sake.

> "*Immaic ceytatu maṟumaik ka:meṉum*
> *aṟavilai vaṇikaṉ A:yalaṉ, piṟarum*
> *ca:ṉṟo:r ceṉṟa neṟiyeṉa*
> *a:ṅkuppaṭ ṭaṉṟavaṉ kaivaṇ maiye:*" (*Puṟam*: 134)

Though the chief object of the poem is to praise *A:yaṇṭiraṉ*, the poet wants to point out that generosity should be practised without any motive and should become one of our ordinary duties.

9) *Uṟaiyu:r Mutukaṇṇaṉ Ca:ttaṉa:r*

This poet also talks about the glory of benevolence. We find that those who attained renown and were extolled in song were few. Those who perished were many. The moon-god shows even to the most ignorant that all things wax and wane, die and are reborn. Hence, realising the impermanence of this world one must give liberally to suppliants whether they deserve or not. Such patrons who have been eulogised for their benevolence by bards get into the pilotless

serial cars and are taken to paradise.[1] While advising King *Nalaṅkiḷḷi* to show generosity to the poor, the poet wishes that his enemy should have no charitable disposition. In his opinion, a warrior will lose the battle if he has no mercy, however great his valour may be.

The wise have said already that meaningless are the births of men suffering from the eight great handicaps of life-blindness, limbless trunk, hunch-back, dwarfish stature, dumbness, deafness, animality, and lunacy. To be born as a human being without any of these defects is very rare. When such a precious life has been granted it must be used for practising the three primary virtues of *Aṟam, Poṟuḷ* and *Iṉpam*. If we do not use our wealth for charitable purposes we will not be safeguarding ourselves.[2]

The world is as temporary as the actors who appear and vanish at the time of festivals. So, understanding the transient nature of the earth, one should share his wealth with others and live with fame. We infer from this that it is the nature of the poet to exhort people to be generous by pointing out that life is ephemeral.[3]

The *tuṟais* of these two *Puṟam* stanzas 28 and 29 are *Mutumoḻikka:ñci* because advice of generosity is given, pointing out emphatically the nature of wealth.

The poet advises the King not to associate with the low who think that there is no such thing as good or bad in this world.

Nallataṉ nalaṉum ti:yataṉ ti:maiyum
illai eṉpo:rkku iṉaṉa: kili:yar. (*Puṟam*: 29)

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1 *Puṟam*: 27
2 Ibid: 28
3 Ibid; 29

From these lines, it is inferred that in the *Cañkam* epoch too there existed gross materialists to whom pursuit of pleasure at any cost was the highest good.

10) *Aiyu:rmuṭavaṉa:r*

This poet has composed two poems which teach moral principles with the help of nature description. The white ants meet their death on the very day on which they start their life in the air. The life of these white ants expresses the transitoriness of life. The warmongers among kings rise to power, wage wars and fall dead in the battle fields, after the short span of a day's life.[1] In praising the *Pa:ṇṭiya:* King *Ma:ṟaṉ*, the poet opines that the destructive war should be abolished.

The heroine expresses her desire during the clandestine course to her maid that she should live with the hero. This idea also is conveyed by the poet while he portrays nature. When the calf of a cow is chased by hunters, it leaves its herd and reaches a hamlet. There it is reared by the girls. It mixes with them freely and lives happily. Through the happiness of the calf living amidst girls, the poet points out that there is nothing as pleasant as living together.

'*Maruviṉ iṉiyavu muḷavo:*' (*Kuṟun*: 322)

The duty of a lady love is to be united with her lover.

These two poems illustrate *Aiyu:rmuṭavaṉa:r's* ardent interest in nature and his tendency to preach moral precepts through nature description.

11) *Kantarattaṉa:r*

There are several ways of punishing and correcting evil-doers. *Tiruvaḷḷuvar* says that the best way of punishing wrong-

1 Ibid: 51

doers is doing them great good and thereby making them feel ashamed of their action.[1] *Kantarattana:r* suggests a method that is strikingly original. Even when a great harm has been done to them, the great men, without thinking in terms of revenge and even without saying a word against them, will leave the matter for the wrong-doer to realise for himself in course of time that what he has done is not right, because self realisation alone will mend the evil-doer for ever. When the hero postpones wedding, the aggrieved heroine tells her companion the above ethical principle, thereby implying that clandestine love can be turned into *Karpu* only when the lover himself realises his fault.

> "*Ti:mai kanto:r tirattum periyo:r*
> *ta:marin tunarka enpa*' (*Nar*: 116)

The poet who has brought out the nature of the great now brings out the nature of the just and benevolent king. The shade of a tree is very cool like the protection enjoyed by a subject under the aegis of a King who rules justly and benevolently.

> *Katanari mannar* *kutainilal po:lap*
> *peruntan nenra maranilal.* (*Nar*: 146)

The simile is employed by the poet in an *Akam* poem where the hero seeks the help of the lady-companion to get the heroine married.

Thus the poet points out that the duty of the King is to protect his subjects with great care and mete out justice always to them. His sceptre and royal white umbrella (*Ven-korrakkutai*) should remind him of his duty.

12) *Ka:kkaipa:tiniya:r Naccellaiya:r*

This poetess while praising the *Ce:ra:* King *A:tuko:tpa:ttuc Ce:rala:tan*, gives out some ethical teachings. Giving alms is

1 *Tiruk*; 314

a duty eventhough there may be no suppliants in the land. There were no beggars in *Ce:rala:taṉ's* Kingdom. So he brought mendicants in chariots from alien countries to his land and fed them well.

Va:ra: ra:yiṉum iravalar veṇṭit
te:riṉ tantavark ka:rpataṉ nalkum
nacaica:l va:ymoḻi icaica:l to:ṉṟal (*Patiṟ*: 55)

The mendicant was called '*Paradesi*' perhaps because he was brought from a foreign land.

One of the noble ways of attaining fame is speaking the truth. This is made clear by the poetess in the line "*Nacaica:l va:ymoḻi icaica:l to:ṉṟal*". This may be compared with what *Vaḷḷuvar* says in *Kuṟal* 296, that nothing is so glorious as truthfulness. The same idea is expressed in a negative way in *Puṟam* 216.

"*Pukaḻketa varu:um poyve:ṇ ṭalaṉe:*"

The poetess praises in a subtle way the generosity of the *Ce:ra:* King by saying that he was very much afraid of seeing people in distress. She points out that the King feared more the sight of the destitutes in suffering than the angry look of the woman at the time of love bickerings.

Oṇṇutal makaḷir tuṉitta kaṇṇiṉum
iravalar puṉkaṇ añcum. (*Patiṟ*: 57)

These lines bring out the charitable disposition of the *Ce:ra:* King as the foremost ideal of his life.

13) *Ka:virippu:m Paṭṭiṉattuk Ka:rikkaṇṇaṉa:r*

Puṟam 58 is one of the greatest moral poems in *Cañkam* literature with reference to political ethics. The tone of this piece is unity in political confederacy. The meeting of two great Tamil monarchs who were always at enmity was a rare

incident which induced the poet who was eager to see them united to compose such a poem in their presence. In the course of his advice he has pointed out what are the things that will undo the unity. In the poem the poet uses the word 'உடனிலை' for union and the same word is taken as *tuṟai* for this poem.

When the poet sees *Peruntiruma:vaḷavaṉ* and *Peruvaḻuti* together, he asks them to be united in friendship as they are today for ever. By way of giving advice to them he gives expression to some political truths. If they help each other, their country will not be conquered by others. They should not heed the words of the enemies who may try to separate them. They should not lend their ears to the evil words of the foes who speak as if they are teaching good, justice, and ancient traditions. If they do so their friendship will break. Without listening to the words of the backbiters they must maintain their unity. Generally there prevails an opinion about poets that they sang hoping to get some reward from Kings after praising them. Here we see that this poet was more interested in national unity and gave such advice to Kings as promoted that cause.[1]

While praising the munificence of *Piṭṭaṅkoṟṟaṉ*, this poet says,

"If we go to him to day he will give; even if we go sometime after, he will give; even if we go to him daily, without reminding himself that he has already given he will give to our hearts' desire". This shows how the patrons should conduct themselves towards the suppliants.[2]

14) *Kumaṭṭur:kkaṉṉa:r*

While giving an account of the lovely qualities of the wife of *Imayavarampaṉ Neṭuñce:rala:taṉ*, this poet extols her

1 *Puṟam*: 58
2 Ibid: 171

chastity and modesty. He adds that she speaks only sweet words even during the time of love bickerings (being accustomed to speaking only kind words always) though speaking harsh words is allowed during that time.

'U:tinum iniya ku:rum innakai' (*Patir*: 16-11)

Though the enemy has committed a grave blunder, if he surrenders and offers ransom, the *Ce:ra:* King will excuse him and accept the tribute.

"Periya tappuna ra:yinum pakaivar
panintutirai pakarak kollunai" (*Patir*: 17)

Thus how a king should behave towards his enemy is shown by the poet. The same idea is brought out by *U:npoti-pacuṅkutaiya:r* while praising *Ilañce:tcenni* as,

'Vantati porunti muntai nirpin
tantamum taniti' (*Puram*: 10)

This poet eulogises the philanthropic nature of *Ce:rala:tan*. He says this king will give presents to even undeserving suppliants. Even if the prosperity of the land declines because of long drought, he will not give in such a meagre way as to aggravate the hunger of the mendicant. Liberality in giving is thus emphasised.

15) *Nalve:ttana:r*

The poems composed by *Nalve:ttanar* bearing on ethics are two in number, and both of them belong to *Akattinai*. The heroine tells her meid that she has been living so far in the hope that the hero will return at the appointed time. Though he has not turned up till the present moment, she is sure that he will not fail to fulfil his promise. Generally the great will be firm in their resolve. That gives her strength to continue to live.

"Periyo:r neñcattuk
kaṇṇiya a:ṇmai kaṭava taṉṟeṉa
valiya: neñcam valippa
va:ḻve:ṉ". (*Kuṟun*: 341)

These lines bring out clearly that the noble will not go back upon their word at any time. The general principle is thus made use of in *Akam* when the young hero fails to meet his lady love in time.

The great hero comes in a chariot and meets his love in clandestine course. But he postpones the marriage, which causes her great sorrow of mind. The maid then tells the hero that to be talked of highly by people and ride out pompously in chariots, or on horses are not real greatness. They are but the fruit of one's past actions. The gracefulness and the tender feeling that springs spontaneously at the sight of the poor who seek refuge from their sorrows and sufferings is deemed by the great as one's real wealth.

"Neṭiya moḻitalum kaṭiya u:rtalum
celva maṉṟutaṉ ceyviṉaip payaṉe:
ca:ṉṟo:r celva meṉpatu ce:rnto:r
puṉkaṇ añcum paṇpiṉ
meṉkaṭ celvam celvameṉ patuve:" (*Naṟ*: 210)

What is true civilisation and culture? A great social ethics is brought out by the poet in the form of a maid's speech. A civilised man will not only not do any harm to others, but will also try to avert any injury to any human being.

16) *Peruntalaic Ca:ttaṉa:r*

Some of the beautiful ideas on morality expressed by *Peruntalaic Ca:ttaṉa:r* are that poverty is very cruel, the fame earned by generosity is the most lasting, and that the patron should give gifts to the suppliant with grace and respect.

The very fact of the lover's abandoning the pleasures of the five senses given by his lady and going away to acquire wealth makes the poet think that poverty is very cruel.

'Arituman̲ r̲amma in̲maiyatu iḷive:' (*Nar̲*: 262)

Those who wished for deathlessness in this transitory world, established their fame and died. Very wealthy people were not easily accessible because of their high position. So they did not give liberally to suppliants. They died without leaving a name behind. If people want to establish their reputation on earth, the best way is to give bounteously like the ancient men of liberality. Thereby they can have a permanent connection with this world.

Man̲n̲a: ulakattu man̲n̲utal kur̲itto:r
tampukaḷ nir̲i:it ta:ma:yn tan̲are:;
tun̲n̲aruñ cir̲appin̲ uyarnta celvar
in̲maiyin̲ irappo:rk ki:iya: maiyin̲
ton̲mai ma:kkaḷin̲ toṭarpar̲i yalare:. (*Pur̲am*: 165)

The suppliants also did not desire to get gifts in any way. Even though the givers were powerful kings like the three monarchs of Tamilnad, the donees accepted gifts only when they were given with love and respect.

Mur̲r̲iya tiruvin̲ mu:va ra:yin̲um
peṭpin̲ r̲i:tal ya:mve:ṇ ṭalame:. (*Pur̲am*: 205)

These lines indicate to us that the suppliants too had a sense of self-respect. The poet instructs the suppliants not to lose their respect and status for the sake of gaining patronage.

17) *Ma:mu:lan̲a:r*

Though this poet is the author of thirty poems, only two are about moral precepts. Like *Paraṇar*, the poet *Ma:mu:lan̲a:r*

also is ardent in describing historical events. Hence moral teachings do not find a prominent place in his verses.

The hero parts from the heroine to acquire wealth. His object in acquiring wealth is to give generously to others. He has heard that he who is snatched away by *Yama:*, dies a poor death. He who dies after giving all his wealth to others dies nobly. He is deemed to be penitent.

"No:r̲r̲o:r man̲r̲a ta:me: ku:r̲r̲am
ko:ḷur̲a viḷiya:r pir̲arkoḷa viḷinto:r" (*Akam:* 61)

The poet says that there is a proverb to the effect that if a person does only good in this life, no harm can happen to him.

"Immai
Nan̲r̲ucey maruṅkil ti:til en̲n̲um
ton̲r̲upaṭu paḷamoḷi" (*Akam:* 101)

18) *Veḷḷaikkuṭina:kan̲a:r*

On the lover's separation from the lady love to acquire wealth, the lady love sees the moon and asks it to tell her where her lover is, since it knows every thing that is happening in the world. It does not reply. The heroine thinks that the moon is waning like her withered shoulders in separation as a punishment for having concealed what it knows.

"Nar̲kavin̲ iḷantaven̲ to:ḷpo:r̲ ca:ayc
cir̲ukupu cir̲ukupu ceri:i
ar̲ikari poyttalin̲ a:kumo: atuve:" (*Nar̲:* 196)

Veḷḷaikkuṭina:kan̲a:r advises *Co:ḷan̲ Kuḷamur̲r̲atttutuñciya Kiḷḷivaḷavan̲* about the duties of a King. The huge white royal umbrella is not held up for protection against the sun. It is a sign of giving shelter to the aggrieved subjects. The victory that the army brings to the King is due to the yield of paddy sown in the furrow of the plough. If the rain fails,

if the yield of grains lessens, if anything evil or vicious happens in the acts of the people, the wide world will find fault with the king. If the king understands this truth aright, he should aviod listening to the light talk of tale bearers and protect the households of people who have taken to agriculture and thereby extend his patronage to other subjects. If he does so, the enemies will worship his feet. All victory is assured to a king who patronises agriculture.[1]

In *Puram,* this is one of the popular stanzas which strongly reminds the King of his onerous duties and responsibilities towards his citizens in general and towards the farmers in particular. The poet, gives importance to military strength only next to the good care of the citizens.

19) *Pa:laikkautamana:r*

While this poet describes the various excellences of *Palya:naic celkelukuttuvan* as King, he states that with the help of grammar, arthasastra, astrology, the sruti, and pure reason as his companions the king administered the land. He was as truthful as the sun and saw to it that no harm happened to any of his subjects.

Corpeyar na:ttam ke:lvi neñcemenru
aintutan po:rri avai tunai ya:ka
evvañ cu:la:tu vilañkiya kolkaik
ka:lai anna ci:rca:l va:ymoli, (*Patir*: 21:1-4)

The poet who has listed the good qualities which should be found in a benevo lent ruler, also points out the undesirable qualities that should be kept away. He gives out that anger, lust, extraordinary clemency, fear, false words, excessive kindness, destruction, and cruelty are the great impediments for the free and steady movement of the wheel law of (*Aram*) in the world.

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1 Ibid: 35

Since the King ruled the country nobly, the land was prosperous, the people lived a virtuous life, the wealth of the country increased, there was no oppression and no one coveted the property of others. The people lived a happy domestic life and shared their wealth with others. Even in old age, disease was unknown to them.[1]

The king followed the ways of the virtuous *'Antaṉar's* whose duties are six, namely learning, and teaching; offering sacrifices, assisting others to perform sacrifices; taking, and making gifts. The country followed the king.[2]

Thus this poet has expounded the principles of political administration in a nutshell.

1 *Patiṟ*: 22: 1-11
2 Ibid; 24; 6-11

5

Ethical Works in Patinenki:lkkanakku

The ancient Tamil Literature is classified into two groups-*Patinenme:rkanakku* and *Patinenki:lkkanakku*. Ten idylls and eight anthologies are called *Patinenme:rkanakku*. *Patinenki:lkkanakku* includes eleven ethical treatises such as *Na:latiya:r*, *Na:nmanikkatikai*.

Na:lati, na:nmani na:na:rpatu, aintinaimup
pa:lkatukam, ko:vai, palamoli, ma:mu:lam
innilaiya ka:nciyo: te:la:ti enpave:
kainnilaiya va:mki:lk kanakku.

This *venpa:* enumerates all the eighteen works belonging to *Patinenki:lkkanakku.* As the word *'Kanakku'* has varied meanings such as tradition, order, system, we may say that *'Kanakku'* is a work which contains systematic idea.[1]

While describing the eight fold poetical facades, (*Envakai vanappu*) *Tolka:ppiyar* speaks of *'ammai'* which is defined as agreeable succession of short soft words in verse of not more than five lines, having a soothing effect.[2] This characteristic feature *'Ammai'* is found in *Patinenki:lkkanakku. Ilampu:ranar, Pe:ra:ciriyar* and *Naccina:rkkiniyar,* the commentators of *Tolka:ppiyam* have quoted these works in their commentaries. *Mayilaina:tar* has made reference in *Cu:ttiram,* 387 of *Nannu:l* to *Patinenki:lkkanakku. Pannirupa:ttiyal* says that if the work is composed of *venpa:* verse on the subjects of virtue, wealth, and pleasure ranging from 50 to 500 songs, it is called *Ki:lkkanakku.*[3] All the treatises of *Ki:lkkanakku* do not accept the poem limit laid down by *Pannirupa:ttiyal.* For instance *Tirukkural* is composed of 1330 couplets. *Mutumolikka:ñci* is not in *venpa:* metre.

Among the eighteen works of *Ki:lkkanakku*, eleven speak of morals, six deal with love and one by name *'Kalavali na:rpatu'* describes battlefield. *Na:ltaiya:r, Na:nmanikkatikai, Iniyavai na:rpatu, Inna: na:rpatu, Tirukkural, Tirikatukam, A:ca:rakko:vai, Palamoli, Cirupañcamu:lam, Mutumolikka:ñci* and *E:la:ti* are the eleven ethical works to be found in *Patinenki:lkkanakku.* The six *Akam* works (poetry of Noumenon) are *Tinaima:lainu:rraimpatu, Aintinai elupatu, Aintinai aimpatu, Tinaima:lai aimpatu, Kainnilai* and *Ka:rna:rpatu.*

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1 P. 51 - *Camanattamil Ilakkiyavarala:ru*

2 *Tol:* 1491

3 *Pannirupa:ttiyal:* 345, 546

i) *Na:laṭiya:r*

Of the works of *Patiṉeṇki:ḻkkaṇakku* and among the ethical literature, *Na:laṭiya:r* stands next to *Tirukkuṟaḷ* in popularity. The old sayings of '*A:lum ve:lum pallukkuṟuti*' and '*Paḻaku tamiḻc collarumai na:liranṯil*' express its greatness. It is also praised as *Ve:ḷa:ṇve:tam* (the Bible of the cultivators of the soil) by a poet. Dr. G. U. Pope has praised *Na:laṭiya:r* by saying that it throws a flood of light upon the whole ethical and social philosophy of the Tamils.[1] *Iḷampu:raṇar*, *Aṭiya:rk-kunalla:r* and *Parime:laḻakar*, the erudite annotators of *Tolka:ppiyam*. *Cilappatika:ram* and *Tirukkuṟaḷ* respectively, have quoted *Na:laṭiya:r* in their commentaries. *Na:laṭiya:r* consists of four hundred *veṇpa:s* each containing four lines. Since there are four lines in each stanza in this treatise, it is called *Na:laṭiya:r*. The suffix '*a:r*' in *Na:laṭiya:r* reveals its greatness like the suffix '*a:r*' in *Tirukkovaiya:r*. As this work contains 400 songs, it is known as *Na:laṭina:ṉu:ṟu*, just as *Puṟana:ṉu:ṟu*, *Akana:ṉuṟu* and *Paḻamoḻi na:ṉu:ṟu*, It is learnt that there were two treatises with the title of *Na:laṭi na:ṟpatu* and *Nakki:ṟar Na:laṭina:ṉu:ṟu*.[2]

Na:laṭiya:r was composed not by one poet but by many. *Patumaṉa:r* who is the editor of *Na:laṭiya:r* has divided the compilation into three parts known as *Aṟattuppa:l*, *Poruṭpa:l* and *Ka:mattuppa:l* following the divisions of *Tirukkuṟaḷ*. *Aṟam* consists of 13 chapters *poruḷ* 26 and *ka:mam* only one. Each chapter contains ten *veṇpa:s*. *Aṟattuppa:l* is divided into two-*Tuṟavaṟa iyal* (7 chapters) and *Illaṟaviyal* (6 chapters). *Poruṭpa:l* is divided into seven - *araciyal*, *naṭpiyal*, *talaiyiṉpa iyal*,, *tuṉpa*, *iyal*, *potuviyal*, *pakaiviyal* and *paṉṉeṟi*.

The *Veṇpa:s* of *Na:laṭiya:r* are said to be sung by Jain poets. Though it is a Jain work, Hindu Gods also have

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1 Introduction to *Na:laṭiya:r* - Dr, G. U. Pope

2 *Ilakkiyati:pam PP.* 27, 29 - Prof. S. V.

been mentioned in it. *Tiruma:l* is described as the fiery -eyed *Vishnu*, whom the Gods in Heaven worship and *Civan* as the three - eyed God.(373, 400) *Lakshmi* and *Saraswathi* are spoken of as '*Pu:vin Kilatti*' and' *Na:vinkilatti*' respectively. The principles of Jainism have been presented in such a way as to be acceptable to other religionists also. (252).

Na:latiya:r does not begin with the chapters on domestic life, but only with the chapters on renunciation emphasising the ephemeral nature of this world. The first three chapters of *Nalatiya:r* are '*Celvanilaiya:mai*' '*Ilamainilaiya:mai*' and '*Ya:kkai nilaiya:mai*'. They speak of transient nature of the world. The authors of *Na:latiya:r* lay emphasis more on renunciation than on domestic life. In *Arattuppa:l* seven chapters speak of *Turavaram* while six chapters treat of *Illaram*. Though *Na:latiya:r* has been divided into three parts following *Tirukkural*, the third part, *Ka:mattuppa:l* contains only one chapter entitled '*Ka:manutaliyal*', whereas in *Tirukkural*, *Ka:mattuppa:l* contains 25 chapters. Most of the verses in *Na:latiya:r* predominantly speak of renunciation. Though it may be said that *Na:latiya:r* ts an interpretation of *Tirukkural*, it differs in some aspects - despising married life, disparaging women, giving more importance to asceticism than domestic life, etc.

In *Na:latiya:r* the very same idea is repeated in many verses under various chapters. For example, the idea that great men's friendship will grow, whereas mean men's will decrease is found in the chapters '*Ti:vinaiaccam*', '*Kalvi*' and '*Periya:raippilaiya:mai*'. Except the virtuous deeds that one does, there is no other thing that will profit the soul. This idea is found in the chapters '*Meymmai*' and '*Ti:vinaiaccam*'. The people of noble birth do not fail in their duties even in poverty. This moral occurs in the chapters, '*Kutippirappu*' and '*Perumai*'. The idea that the destitute has no relatives is found in two *venpa:s* without any change.

'Illa:ark killai tamar' (283)
'Va:la:ta:rk killai tamar' (290)
"Eytiya celvattar a:yinum ki:lkalaic
ceytolila:r ka:nap patum"

These two lines without any change even in wording occur in 347 and 350. As the authors of the *Na:latiya:r* verses are many, the very same ideas are repeatedly found.

Stanza 58 found in the chapter *'Turavu'* may be put more appropriately in *'Poraiyutaimai'*. Stanza 125 found in *Ti:vinai accam'* may be more fittingly included in *'Natpu'*. This inconsistency is in the first place due to the fact that *Na:latiya:r* is composed of poems written by various poets who had no intention of classifying them according to any system. Secondly the inappropriateness is due to the desire on the part of the editor to divide the work into 40 chapters each chapter containing ten stanzas in an arbitrary way,

It is generally believed that *Na:latiya:r* is an exposition of Jain doctrines. Though the invocatory verse has no reference to Jina, it has reference to Jain philosophy. It points out the transitoriness of body by likening it to lightning. Every aspect of moral in *Na:latiya:r* is explained on three fundamental points i. e. the transient nature of body, youth and wealth. The difference in the treatment of morals between *Na:latiya:r* and other ethical works including *Tirukkural* is that *Na:latiya:r* tries to bring home to the readers that everything in this world is elusive, while other works give prominence to what we should do so long as we live in this world and when we possess wealth and are in good health, after realising the transient nature of everything.

1 *The transient nature of the worldly enjoyment*

Instability is spoken of as being of three kinds in *Na:latiya:r* - the instability of wealth, of youth and of the

body, The Jain poets elaborately describe the transient nature of ɿhe world to stress the importance of virtue.

2 *The instability of prosperity:*

The wealth revolves like the cart-wheel. The rich who ate foods of six flavours given by their sweet heart, wander as destitutes and beg a mess of pottage.

Those who rode on the back of tuskers under the state umbrella's shade as the leaders of the armies, when fortune frowns, shall change and fall while foes lead their wives as captives. The ample wealth of mean man appears and vanishes and leaves no trace like a flash of lightning.

While the turtle's murderers have put it into the pot kindled fire beneath, it sports unconscious of its fate; such is their worth who rejoice entangled in life's net, while death the mighty murderer waits to seize them.(331)

3 *The instability of youth*

Describing the evils of old age, the Jain poets stress the need to follow the path of asceticism even in youth. According to Jainism a man cannot attain salvation unless he becomes an ascetic. The wise people remembering the sufferings of old age renounce the world even at a tender age.

The lamb in the ruddy slaughter house will crop the fragrant shoots that dangle from the garland in the slayer's hand. The unwise will not realise that the glandness of the thoughtless, youthful hour is transient.

When violent winds blow not only fully ripe fruits, but unripe fruits also that stick fast to the trees drop off. In the same way even a youth will die. It is good to remember that death is waiting to lay his icy hands on old and young alike.

4 *The instability of the body* :

The marriage drums that sound out in the festive hall, that very day may serve one as funeral drums. The poet points out the men who take the corpse to the graveyard will themselves die one day. The line 'செத்தாரைச் சாவார் சுமந்து' speaks of the transient nature of men in an attractive way.

To the Jains the ascetic life is better than domestic life. Marriage life is detestable to :hem. In one stanza the poet mentions his surprise that one who has seen a corpse carried to the burning ground, while friends in troops loudly lament. boldly asserts that wedded iife is bliss on earth. The funeral drum speaks out and mocks his vain utterance. The body is as impermanent as a bubble or a cloud or a dew drop.

As the bird silently deserts the tree where its nest yet remains and goes far off, so the men leave but their body to their friends.

The Jain poets despise the body. They bring out their contempt for it by saying that when a bit of skin so slight as an insect's wing is scathed, there is needed the stick that drives away the crows. At the same time they do realise the importance of the bodily frame. They say that the body is hard to get,[1] and that none hate this birth.[2] They think that such a precious body is to be made use of for leading a virtuous life. People will do so, if they realise the perishability of the body.

The Jain poets thus elaborately speak of the three kinds of instability - wealth, youth and the body - to emphasise the need for the performance of virtuous deeds. That is why the chapter of *Aṟaṉvaliyuṟuttal* (Might of virtue) is placed after the three chapters which speak of the transient nature of the world.

1 *Na:laṭi*: 34 'அரும் பெறல் யாக்கை'

2 Ibid; 174 'பிறப்பினை யாரும் முனியார்'

5 *Renunciation:*

To the Jains the love is a hindrance to Salvation. Hence they detest women. Pointing out the impurity of the body of the woman, they emphasise penitence and renunciation. Should the skin which keeps the impure body covered be lifted as a sack is turned inside out, the whole impurity is seen clearly. Then lustful desire over the body will vanish.

As when a lamp enters darkness dies, so sin stands not before man's penitence. And, as darkness prevails when oil in the lamp diminishes, sin takes its stand where good deeds cease.

The dish the mendicant carries from door to door by frequent doles, will become full. In the same way, the boon of virtuous charity, however little, will be filled if the charity be done to every body at all times.

Aiyam puku:um tavaci kaṭiñaipo:l
paiya niṟaittu viṭum. (99)

The vessel of the penitent is employed as a simile and it is taken from renunciation, It brings out the importance of renunciation indirectly.

Domestic life is despised by the. Jain poets. In *Tamiḻ* the word "*kaṭi*" means as a noun, marriage'. As a verb it means 'avoid'. Taking advantage of the double meaning of the word, the Jain poets ask how people even after knowing that marriage is a thing to be avoided, shun it not.

'*Kaṭiyeṉak ke:ṭṭum kaṭiya:ṉ*' (364)

But in *Na:laṭiya:r* 338, it is said that the life of those who do not enjoy the sweet embrace of their beloved wives is detestable. In *veṇpa:* 361, it is stated that a huge and glittering mansion is only a waste, if the owner does not have a dainty wife.

Ma:ṇṭa maṉaiya:ḷai illa:ta:ṉ illakam
ka:ṇṭaṟ kariyato:r ka:ṭu.

There are two sects of Jains; Digambaras and Swetambaras. The former lead a life of asceticism; the latter lead a married life. Hence in *Nalatiya:r*, we find *veṇpa:s* both praising and condemning married life. The *veṇpa:s* praising the domestic life must have been composed by Jain poets belonging to Swetambara sect.

6 *Destiny* :

Na:laṭiya:r emphasises the part played by fate in life more than other ethical treatises do. One must rue the consequences of the past deeds. Those who did evil deeds in their previous births will be born among the low and suffer a lot. Those who did good deeds in their past life, will enjoy now all happiness and prosperity. So to attain salvation performing good deeds, one must lead a life of renunciation even in this life.

One stanza (101) in *Na:laṭiya:r* tells us that the good old deeds can seek out their author and make him reap their fruit, even as a tender calf can seek out its mother in a herd of cows. Another stanza (103) says that all the enjoyments are meted out according to one's respective deeds. Just as nature gives roundness to wood apple and dusky hue to the *kaḷam* fruit. That not even saints can drive away predestined ills, and that all the fated gain must needs accrue is taught in stanza (104).

The poets of *Na:laṭiya:r* state that those who do not perform penance now, thanks to the lack of former penitence, will remain hangers-on at the threshold of the rich.(31)

Those who, in a former birth, associated with the low and embraced beautiful women and coveted their neighbour's wife are born as hermaphrodites now, dance and earn their bread.(85)

Those who gave not alms to the destitute according to their ability in the former birth are those on whose hearth nothing is cooked.(94)

Those who kept in cages partridges and quails in their previous birth will be bound in chains in their next birth and made to work as slaves.(122) Those who in their previous birth fed themselves on crabs breaking their joints will be afflicted in their next birth by leprosy.(123)

It is a belief among the people that those who cling to the path of virtue will enjoy heavenly bliss and those who do immoral acts will enter hell. Owing to the desire of attaining heavenly bliss and the dread of entering hell, people strive to lead a moral life. The poets of *Na:laṭiya:r* make use of heaven and hell to teach moral ideas.

Heaven's gate is never closed to those who even in their adverse hours give generously with joy. To the uncharitable men who are in the habit of shutting themselves up and eating alone, heaven's door will be closed.

Koṭaiyoṭu paṭṭa kuṇaṉuṭai ma:ntarkku
aṭaiya:va:m a:ṇṭaik katavu. (91)

Aṭaittirun tuṇṭoḻukum a:vatiṉ ma:kkaṭku
aṭaikkuma:m a:ṇṭaik katavu. (271)

These two stanzas talk about heaven one in the positive manner and the other in the negative way. The style of the two stanzas is similar. Hence it is not far wrong to suggest that both these stanzas may have been written by one and the same poet.

7. ***Education:***

Na:laṭiya:r has brought out the importance and the greatness of education in various *veṇpa·s.*

Tiruvalluvar praises learning as excellence of wealth. 'கேடில் விழுச்செல்வம்'[1] *Na:latiya:r* interprets this ideas beautifully. Learning yields fruit in this world. If it be given, it grows not less; it makes men illustrious; it does not perish as long as (its possessors) themselves exist; in no world can we find a medicine like learning that will root out ignorance.(132) It cannot be taken from its place of deposit; it does not perish anywhere by fire; if kings of surpassing grandeur are angry, they cannot take it away. (134) So learning is a real wealth.

Tirukkural advises one to learn those things which are to be learnt and not all.[2] *Na:latiya;r* explains those words 'கற்பவை கற்க' as follows: Learning has no bounds but the learner's days are few. If one would think of learning slowly, one would find diseases are many. So everybody should learn after the clear discrimination of works. like the swan that leaving the water, drinks the milk.(135) In *Na:latiya:r* (140) the poet asks us to devote our time to a study of books of wisdom but not to a study of those relating to mere earthly affairs.

What is true poverty? *Na:latiya:r* answers that want of keen perception is poverty but the possession of it, is very great and abundant wealth.

8. *Proverbs*:

Proverbs play an important part in the teaching of ethics. The credit of collecting proverbs and presenting moral teachings with their help for the first time in Tamil literature, goes to *Munturaiaraiyana:r*, the (author) editor-compiler of *Palamoli na:nu:ru*. In *Na:latiya:r* proverbs have been made use of for advocating ethical principles.

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1 *Tiruk*: 400

2 Ibid: 391

Some of the proverbs found in *Na:laṭiya:r* are also seen in *Paḻamoḻina:ṉu:ṟu.*

Though a dog, in rage, may bite them, none there are in the world who bite the dog in return. (70)

It is hard to shun the touch of what Fate assigns, whether one desires or abhors it. (109)

Will the lion nibble the creeping grass, although sorest need should assail him? (141)

Patience of one is the friendship of the twain. (223)

No one will wait to bathe in the sea till all its roar is hushed.(332)

Wisdom of the son is wisdom of the sire. (367)

In *Na:laṭiya:r* we find some proverbs which are not found in *Paḻamoḻina:ṉu:ṟu.*

They are:

The wild gourd never loses its bitterness. (161)

There is no bough but will support the fruit it bears. (203)

If trodden for a few days, a path formed over even the craggy hill. (154)

Do men cut off their hand because it pricked their eye? (226)

The dried up leaves make a loud rustling noise, but ever more the green leaf gives forth no sound.(256)

The needy have no kin. (283)

Separation is hard even to beasts.(76)

9. *Similes*:

A peculiar feature of Tamil ethical literature, big or small, is the abundant use of similes. It serves two purposes. First the use of similes helps to convey the moral ideas clearly. Secondly it gives the shape of literature to the ethical work. Otherwise treatises on ethics will be prosaic and dry as dust.

Objects of nature like birds and animals whose nature the poets have observed keenly and understood clearly have helped them to expound some moral ideas. Such objects are employed as similes and we find 164 similes in *Na:laṭiya:r*.

The moon:

The waxing and the waning of the moon is made use of by the poet to teach a moral. Greatman's friendship grows by degree every day like the crescent moon, but mean men's alliance by degrees dwindles away.(125)

In another *veṇpa*: (148) the notion of the moon being devoured by the serpent during eclipse provides the poet with an occasion to moralise. He says that though the serpent swallows up its one half during an eclipse, with the other half, the moon lights up the wide earth. Even so men of noble birth shrink not from their duties, though poverty stand confronting them.

The defects of the moon are seized to enforce didactic principles.

When they find that their enemies are at a disadvantage, worthy men feel abashed to wage war against them, and do not avail themselves of the opportunity to overpower them. When the moon is a tender crescent, the strong invulnerable serpent, *Ra:ku* does not approach it. (241)

The moon that diffuses light through heaven's fair realm and truly worthy men are alike; yet the moon endures a spot, while the truly worthy endure it not; perplexed and sad, they pine away if but one stain appear. (151)

Sugarcane:

Sugarcane has provided the poet with several similes with whose help moral ideas are taught.

Those who have extracted sugar from the sugarcane will not grieve, when the heap of refuse is burnt, and they who have toiled and made the body yield its best will not grieve when Death shall come. (35)

The sweetness of eating sugarcane increases, when we proceed from the tip. If eaten from the root it grows more and more bitter. Similarly the friendship with the learned grows more sweet day by day, while the friendship with the ignoble grows more bitter. (138, 211)

Sugarcane, eventhough crushed will still be sweet. Likewise, men of noble birth even when they are reproached will not lose their temper. (156)

Flower:

The difference between two types of flowers, those on the branches of a tree and those in a water tank makes the poet think of the difference between the two types of friendship. True friendship consists in uninterrupted affection for one that has been loved like the flower on the branch, which, when it once unfolds, closes not again. Who will esteem or make friends with those who are like the flower in a water tank, which on once unfolding, closes its petals afterwards? (215)

Snake:

When the base ones hurl down their bitter words, the noble ones let them pass, constrained by a sense of their birth

even as a serpent puts down its crest immediately sacred ash is thrown on it. (66)

Though the hooded serpent may dwell in the mountain cleft, the thunder's threatening roar will frighten it from afar. Likewise, though we may take shelter in castles hard to reach, we cannot escape the anger of great men, when they are enraged. (164)

When a cobra disports with a female viper, the years of life of the cobra will decrease. In the same way, if the wise mix with the wicked men, they will lose their greatness.(240)

Bee and fly:

The uselessness of hoarding wealth without practising charity, the uselessness of advice from the worthy to the wicked and the uselessness of the poor to the relative are brought out clearly with the help of the bee and fly as comparisons.

Those who hoard stinting in clothes and food and mortifying their bodies, yet not doing deeds of deathless virtue, and bestowing nothing, shall suffer loss. This the hoarding honey-bee attests. (10)

The humming spotted beetle tribes gather not on the branch that has ceased to bloom. Likewise the poor ones have no relations to claim kinship. (290)

Even as the fly that goes not to feed on the flower that pours forth honey and breathes perfume, but lusts after impure things, to men whose minds are full of foul things of what use could be the lucid words of sweetness, proceeding from the mouth of the worthy? (259)

Dog:

An object of nature may have two aspects, good and bad. Both the aspects are made use of to teach a moral.

Thus both the good and bad features of the dog are employed to illustrate a moral.

Make friendship with those who are like the dog because the dog will affectionately wag its tail, even when the lance hurled by its angry master is still in its body. (213)

Even when fed from a golden vessel and nourished with care, the dog will watch, with fixed eyes, for the leavings of others' food dishes. In the same way, even though a base man may be received with the honour due to great men, still, the deed he does will not accord with the noble treatment he has received. (345)

Tiger:

The tiger puts the poet in mind of how men of noble birth will not give up their principles for any reason whatsoever because they will succeed on account of their persistent efforts.

Though clad in rags and weakened in body, men of noble birth will always hold to their high principles. Though afflicted with ravenous hunger, the lion will not stoop to nibble the creeping grass. (141)

The tiger of the jungle will not eat an elephant, if the beast falls on its left, when it is killed. Similarly though the realms of heaven are within their reach, the noble men will not care for them if thereby they are to lose their honour. (300)

Elephant:

The moral idea that friendship should not be cultivated with those who remember only one act of unkindness done to them forgetting the several acts of kindness shown is brought home by the poet, making use of the elephant as a simile.

The mahout has taken good care of the elephant for a long period and shown nothing but kindness to it. But if on one day by accident he commits a mistake, the elephant slays him forgetting all the kind treatment it has previously received from him. (213)

Likewise even if seven hundred acts of kindness are done to a base man, just a single act of wrong will make him look upon all the seven hundred good acts only as evils. Hence friendship with such base men who behave no better than the elephant must be avoided.

Fowl:

Nor has the fowl been neglected as an object of comparison by the poet to enforce an ethical thought. The fowl does not leave off searching for food in the refuse heap, even if broken grain is put into its mouth daily. So also, the base man, though the books full of weighty wisdom are taught and expounded to him, will still pursue the mean ways in which his mind finds delight.(341)

10 *Social status and moral* :

In the age of *Na:laṭiya::r* there seems to have existed differences among people arising out of the places where they lived and the vocations which they held. *Vaṉpa:* 113 states that it is fitting to place in the first rank the learned-wise though sprung from the lowest origin.

Kaṭainilatto: ra:yiṉum kaṟṟaṟin to:rait
talainilattu vaikkap paṭum.

Another *Veṉpa:* says that none condemn the ferryman assigned to the lowest rank by old caste rule. They cross the stream with the help he lends. Similarly people should take good and wise teachings of the person who is learned, though he belons to a low caste and benefit with his help.

To:ṇi iyakkuva:ṉ tollai varuṇattuk
ka:ṇiṉ kaṭaippaṭṭa:n eṉṟikaḷa:r. (136)

Yet another *veṇpa:* declares that prostitutes hate like poison those who do not possess wealth. But those who have money are as sweet as sugar to them, even though the wealthy men may be those who have turned the oil press.

Cekku:rntu koṇṭa:rum ceyta poruḷuṭaiya:r
akka:ram aṉṉa:r avarkku. (374)

From the above quotations, we may learn that some professions like driving the boat and oil-pressing were considered low by the society then.

In *Na:laṭiya:r* 243, we find the idea that some of the southern land entered paradise. Full many from the Northern land were denizens of hell. It is man's way of life that decides his future state.

Teṉṉa:ṭ ṭavarum cuvarkkam pukutala:l
taṉṉa:ṟṟa: ṉa:kum maṟumai vaṭaticaiyum
koṉṉa:ḷar ca:lap palar.

The suffix '*um*' in the word '*Teṉṉa:ṭṭavarum*' indicates that they were not generally fit to attain salvation. The suffix 'um' in the word '*vaṭaticaiyum*' suggests that the northern country was great. Thus there were distinctions based upon land and occupation.

But the *veṇpa:* in *Na:laṭiya:r* teaches that there is no difference among castes. Speaking of good caste and bad caste is a mere form of speech and has no real meaning. Not even by possessions made splendid by ancient glories, but by self denial learning and energy is caste determined. (195)

What this *veṇpa:* states may appear to be contradictory to what the other *veṇpa:s* which we have quoted purport to teach.

The contradiction may easily be solved by supposing that the poet in the previous *veṉpa:s* has pictured society as it was then, and in the last *veṉpa:* (195) has given expression to his idea of what society should be.

11. *Poet's asseveration*:

In the asseverations of the kings, we saw moral ideas, while dealing with '*Puṟam* ethics'. In *Na:laṭiya:r* in two poems the poet has given moral advice in his asseveration. This is a literary device rarely employed by the poets to express emphatically one's emotional and inner feelings to the hearers.

"If, aftermaking friendship with one, I go about trying to find out his faults and virtues (other qualities) may I be cast into the hell, where one who has not kept his friend's secret, is consigned while the whole world laughs "

"If I do not hasten to offer my precious life to my friend who stretches his hand seeking help in distress. may I go to the hell, where the man who has violated the chastity of his friend's wife is consigned, while the wise men of the world laugh in derision at my conduct."

The poet who wants to teach the moral idea that a person who finds fault with another after having formed friendship with him and the man who fails to relieve the distress of his friend in need will go to hell, employs two similes which are themselves taken from friendship. They are compared to a man who reveals his friend's secret and to a person who violates the chastity of his friend's wife. From this, we can infer that the poet is deeply interested in friendship.

Kuṟṟamum e:ṉaik kuṇamum oruvaṉai
naṭṭapiṉ oruvaṉkai niṭṭe:ṉe:l — na:ṭa:ṉ
maṟaika:va: viṭṭavaṉ celvuḻic celka
aṟaikaṭalcu:ḻ vaiyam naka, (238)

Muṭṭuṟṟa po:ḻtiṉ muṭuki eṉ a:ruyiral
naṭṭa:n oruvaṉkai ni:ṭṭe:ṉe:l — naṭṭa:ṉ
kaṭimaṉai kaṭṭaḻitta:ṉ celvuḻic celka
neṭumoḻi vaiyam naka. (238)

The ideas, the structure, and the style of these two stanzas are stmilar and hence they suggest that they may have been written by the same poet.

12. *The ways of emphasising and teaching virtue:*

The poets of *Na:laṭiya:r* stress the instability of all things and exhort the people to do their duty. Time flies. Death comes.

Ceṉṟaṉa ceṉṟaṉa va:ḻna:ḷ ceṟuttuṭaṉ
vantatu vantatu ku:ṟṟu. (4)

The repetition of the words '*ceṉṟaṉa*' and '*vantatu*' reveals the quick passage of time and the coming of the God of Death.

The glory of giving is brought out in *veṇpa*: 100 where the poet says that the sound of a beaten drum is heard for a distance of *Ka:tam*; the sound of the thunder is heard through a whole *yo:caṉai*; but the words these have given gifts to the great are heard in three successive worlds.

A gift made to a man who can return it is only a loan. But giving with a glad heart to those in want is called '*A:ṇkaṭaṉ*' by the poet which shows to us that he regarded charity as the duty of a man. (98)

They are rich, though utter paupers, who never beg. The rich are paupers, if they give away nothing. (270)

Though *Na:laṭiya:r* generally speaks of giving alms to others, it lays emphasis on giving gifts particularly to ascetics. If a person gives nothing to pious devotees, but hoards and

dies, his hoarded wealth derides; all that is gracious in the world derides. (273)

To give alms to the needy is generally good, but if we give to the deserving, it is deemed to be a precious deed. The banyan seed, though it be a small one, grows into a huge tree of amplest shade; a gift however insignificant it may be when bestowed upon the right person, will make the very Heavens look small.

Na latiya:r has its own way of emphasising moral ideas. It is better for a man to go as a guest to another place than to spend his days uselessly in his own village without helping the needy. (286)

In another *venpa:*, (288) the poet states that begging from door to door is better than dwelling in one's own village, unable to give aught to those who beg.

Though the poets of *Na:latiya:r* have commended begging to emphasise the virtue of giving, they never forget to bring out the meanness of begging also. They say if on account of poverty giving is not possible, yet refraining from begging is twice as meritorious as giving.

"*I:tal icaiya: teninum irava:mai*
i:tal iratti urum". (95)

Na:latiya:r poets seem to be fond of dividing people into three types - the low, the middle and the high. Talking about friendship, the poet says friends are of three kinds. The lowest are like the arecanut tree which needs attention daily; the middle are like the cocoanut tree which needs attention intermitently, and the highest are like the palmyra tree which once watered needs no further attention. (216) The same division of men into three types Is found in *venpa:s* 297, 365 and 366.

In *Na:laṭiya:r* some of the *veṉpa:s* (169, 235, 250) teach three moral ideas. For example *Veṉpa:* 363 speaks of three types of mean wives. It says that the wife, who defies her husband is to him like *yama:*; she who does not attend to her household duties early in the morning, is to him like an incurable disease; she who eats without serving the cooked food to her husband is to him like a domestic devil. These three types of women are like deadly weapons intended to slay their husband.

Eṟieṉ ṟetirniṟpa:ḷ ku:ṟṟam, ciṟuka:lai
aṭṭil puka:ta:ḷ arumpiṇi – aṭṭaṭaṉai
uṇṭi utava:ta:ḷ ilva:ḻpe:y, immu:var
koṇṭa:ṉaik kollum paṭai.

One looking at this *veṉpa:* would certainly say that this belongs *Tirikaṭukam* because the structure of the stanza is the same as in *Tirikaṭukam*. Similarly there are *veṉpa:s* which teach four or five or six moral precepts.[1] Here we may suppose that these *veṉpa:s* served as a source of inspiration for the composition of later works like *Tirikaṭukam* *Na:ṉmaṇikkaṭikai*, *Ciṟupañcamu:lam* and *E:la:ti* which treat of three, four five and six moral precepts in every *veṉpa:* respectively.

Unlike other moral treatises, *Na:laṭiya:r* enforces ethical, precepts using harsh words. The poet says that when a man who has grown-up without learning enters the society of the wise, if he sits still, it is as if a dog sat there; and if he rises to speak, it is as though a dog barked. (254) *Na:laṭiya:r* says that tha stomach of the meat eaters is like a crematory for the beasts and birds.

Vilaṅkiṟkum puḷḷiṟkum ka:ṭe: pulaṅkeṭṭa
pullaṟi va:ḷar vayiṟu. (121)

The words '*pulaṅkeṭṭa pullaṟiva:ḷar*' are very harsh.

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1 *Na:laṭi:* 248, 157, 172, 338, 348

(*ii*) *Na:ṉmaṇikkaṭikai*

The author of this treatise is Vilampinakanar. The word '*Vḷampi*' may be either a place name, or a professional name, says Professor S. Vaiyapurip Pillai.[1] This work contains, 103 Quatrains including invocatory songs. *Na:ṉmaṇikkaṭikai* means a necklace of four kinds of precious stones and every verse generally speaks of four ethical principles. In some stanzas all the four lines do not treat of moral precepts; some of those four lines represent the nature of things[2]. The natural objects are brought out in some verses to explain moral conceptions. Its scheme shows that it was written after *Tirikaṭukam* of which some of its stanzas seem to be echoes. Though many verses are composed of four lines, a very few of them are of five lines.[3] Yet there is no deviation from the conception that each stanza will speak of four moral aspects.

As the invocatory songs describe *Tiruma:l* and point out great deeds of His incarnations, *Viḷampina:kaṉa:r* may be deemed a Vaishnavite.

The invocatory verse in ethical literature cannot be conidered as part and parcel of the treatise proper. It is composed by the author or sometimes by the compiler to comply with the convention that a treatise should be preceded by the invocatory verse.

Since in every stanza four moral precepts have to be put in, four similar moral ideas have to be chosen and expressed briefly in the Quatrain. These four seem to be interpretations of each other. For example in Quatrain 93, four faults are mentioned each in one line. They are: Not learning while

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1 P. 92 - History of Tamillanguage and literature

2 *Na:ṉmaṇi:* 4, 54, 82

3 Ibid: 1, 29, 60

young, practising generosity in poverty, getting angry when there are no relatives, and taking food in the house of a person who is not a relative.

Iḷamaip paruvattuk kalla:mai kuṟṟam;
vaḷamila:p po:ḻtattu vaḷḷaṉmai kuṟṟam;
kiḷaiñaril po:ḻtil ciṉamkuṟṟam; kuṟṟam
tamaralla:r kaiyakattu u:ṇ.

Stress on Morals:

To emphasise an idea the poet repeats it in many places in various forms in this work. The poet says it is the woman who lends lustre to the house and without a wife the house is an utter ruin.

'*Maṉaikku a:kkam ma:ṇṭa makaḷir*' (20)

'*Maṉaikku viḷakkam maṭava:ḷ*' (103)

'*Maṉaikkuppa:ḻ va:ṇutal iṉmai*' (22)

'*Pa:ḻokkum paṇpuṭaiya:ḷ illa: maṉai*' (100)

He states there is none who deserves more respect than the mother.

'*Eṉceyiṉum ta:yiṟ ciṟanta tamarillai*' (34)

'*I:ṉṟa:ḷiṉ eṉṉa kaṭavuḷumil*' (56)

ஈன்றாளொடு எண்ணக் கடவுளும் இல்.

He declares that out of grace springs virtue.

'*Aruḷil piṟakkum aṟaneṟi*' (7)

'*Meṉkaṇ perukiṉ aṟamperukum*' (92)

Similes:

This poet states four moral precepts in every stanza and so he has no chance of employing similes in his treatise in an abundant measure. But a very few occur. The women who perform their duties without knowing the evils to come are

like diseases; those who are kind to others are ornaments to the world; the ignorant are likened to the poisonous grass; the hard hearted are compared to stones. (33) The ignorant are compared to the holes, where snakes live. (57)

The light of the lamp is worshipped, but the light of the firewood is ignored. In the same way a learned youth will be praised, whereas the old illiterate man who belongs to the same family will be scorned. (65)

The same idea is found in *Puṟana:ṉu:ṟu.*

Orukuṭip piṟanta pallo: ruḷḷum
mu:tto:ṉ varuku eṉṉa:ta, avaruḷ
aṟivuṭai yo:ṉa:ṟu aracum cellum. (*Puṟam*: 183)

He avers that '*asuṇama:*' dies at drum beat; Kinsmen die at loss of honour. Bamboos die when old and bearing rice; Sagehood dies when unworthy scandals arise. (4)

Though covered with dust, the gem will always be precious, it can be washed and made pure. But if iron is washed in water it will become rusty. Likewise the worth of the noble will not lessen even in poverty. But the base cannot be changed though they may be chained and tortured and taught righteousness. (99)

Iṉmaiyiṉ iṉṉa:ta tiya:teṉiṉ iṉmaiyiṉ
iṉmaiye: iṉṉa: tatu. (*Tiruk*: 1041)

Iṉmai iṭumpai irantuti:r va:meṉṉum
vaṉmaiyiṉ vaṉpa:ṭṭa til. (*T:ruk*: 1063)

The idea that there is nothing more painful than poverty and the attempt to get rid of it by begging and the very words of the above mentioned two *kuṟaḷs* of *Tiruvaḷḷuvar* have been adapted by *Viḷampina:kaṉa:r* in his *veṇpa:.*

Inmaiyin inna:ta tillai ilamennum
vanmaiyin vanpa:ttatil (*Na:nmani*: 31)

The ideas that aversion from what is desirable is foolish and the subjects depend upon just rule of the king found in *Kural* have been stated in the very same words in *Na:nmanikkatikai*.

"*Ya:tonrum*
pe:na:mai pe:tai tolil' (*Tiruk*: 833)

'*Pe:na:tu ceyvatu pe:taimai*' (*Na:nmani*: 24)

Va:no:kki va:lu mulakella:m mannavan
ko:no:kki va:lum kuti. (*Tiruk*: 542)

Ko:lno:kkai va:lum kuti ella:m
Va:nat
tulino:kki va:lum ulakam. (*Na:nmani*: 28)

To explain that modesty adorns womanhood and virtue adorns the world to come, the poet employs the similes of the paddy and the sugarcane adorning the fields and the lotus flower adorning the tanks. (11)

Beauty and youth will die because of poverty and conduct and noble race will die because of illiteracy even as paddy will die because of scarcity of water in the lake and the ox will die because of the cart overladen with luggage. (82)

The wise may be born even in a low family even as the cactus yields acquila, the deer yields musk, and the sea yields pearls. So who can know in which family the wise will be born?

Kalli vayirrin akilpirakkum; ma:nvayirru
ollari ta:ram pirakkum; peruṅkatalul
palvilaiya muttam pirakkum; ariva:rya:r
nalla:l pirakkum kuti. (*Na:nmani*: 6)

Some associated thoughts are brought together in one and the same stanza to teach a moral. The world cannot exist devoid of rain. The rain cannot be had in the place where there is no penitent. Penance cannot be performed in the place where is no good rule, A good ruler cannot exist without good citizens in this country. (48)

Jain doctrines:

Although *Na:ṉmaṇikkaṭikai* is not a Jain work, we find many Jain doctrines expressed there. This may be due to the fact that Jain influence was very great at that time. The poet says that killing at any time is evil, (94) and not eating meat will stand one in good stead. (39) He adds it is a sin to rear animals for the sake of killing them afterwards to get meat. It is also a sin to buy and eat meat from a mutton stall. (102) These are all mainly Jain ideas.

Unlike *Na:laṭiya:r* whose authorship is attributed to Jain scholars, *Na:ṉmaṇikkaṭikai* does not despise womenfolk in general.

iii. *Iṉṉa:na:ṟpatu*

The author of this treatise is *Kapilate:var*. He is considered to be different from *Caṅkam* poet, *Kapilar*. *Iṉṉa:na:ṟpatu* contains 41 verses including invocatory song. This is the only invocatory verse in the ethical literature which speaks of four Gods. *Civaṉ*, *Palate:vaṉ*, *Tiruma:l* and *Murukaṉ* are mentioned in the invocatory verse and so we can infer that the poet had religious toleration. Since *Palate:vaṉ* has been mentioned, this work may be supposed to come in point of time immediately after the *Caṅkam* classics.

Iṉṉa:na:ṟpatu states in every verse four characteristic features which are not sweet from the moral point of view. Though it may appear to be a catalogue of 164 morals, it gives in a nutshell, the evil things to be avoided in life. For

the casual reader, this kind of ethical composition will be useful. The commentator of *Vi:raco:liyam* mentions this treatise first and then *Iniyavai Na:rpatu.*[1] In the manuscript of *Patinenki:lkkanakku* also, the same order is observed[2]. Hence *Inna:na:rpatu* must have been composed first and then *Iniyavaina:rpatu.*

Instead of doing what gives pleasure, it is much better to avoid what gives pain. Hence *Kapilate:var* catalogues those things weich are responsible for our sorrow, so that we may avoid them and lead a happy life.

The poet states that the gift of the destitute is unpleasant. It is repeated in many verses.

'*Vanmai yila:lar vanappinna:*' (10)
'*Inna: porulilla:r vnnmai purivu*' (11)
'*Kotukkum porulilla:n vallanmai inna:*' (40)
'*Itumpai yutaiya:r kotai inna:*' (7)

In the *Cankam* age, practising generosity liberally without any restraint and discrimination was preached. People were cxhorted to be munificent even by selling themselves. But in the later period, *Inna:na:rpatu* says it is not good to give away anything to others in poverty. It is pleasant to lead a domestic life without borrowing, says *Iniyavai Na:rpatu.* It is sweet to practise generosity according to one's income (23) It is unpleasant not to protect one's mother. Thus we see the tone of moral teaching has changed. Bitter times must have followed and the moral precepts changed accordingly.[3]

In this treatise, drinking toddy, gambling, and meat-eating are prohibited.

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1 P. 52 *Vi:raco:liyam*
2 P. 93 History of Tamil language and Literature
3 P. 61 *Camanat Tamil Ilakkiya varala:ru*

'*U:ṉaittiṉ ṟu:ṉaip perukkutal muṉṉiṉṉa:*' (23)

'*Kaḷḷuṇpa:ṉ ku:ṟum karumap poruḷiṉṉa:*' (34)

'*Iṉṉa: naṭṭa kavaṟṟiṉa:l cu:tu*' (26)

iv. *Iṉiyavaina:ṟpatu*

The author of *Iṉiyavaina:ṟpatu* is *Pu:tañce:ntaṉa:r*, According to the *Cu:ttiram* of *Tolka:ppiyam*,[1] it is learnt that *Pu:taṉ* is the name of his father and his proper name is *Ce:ntaṉ*. Brahma worship in temples is mentioned in the invocatory song and so this treatise belongs to an age posterior to *Caṅkam* period. This poet as well as *Kapilate:var*, the author of *Iṉṉa:na:ṟpatu*, has religious toleration, since he praises God as Trinity (*Siva: Tiruma:l* and *Brahma:*). This work is known also as '*Iṉiyatu na:ṟpatu*' '*Iṉitu na:ṟpatu*' and '*Iṉiyana:ṟpatu*'.

It contains forty one stanzas including invocatory verse. It follows the foot steps of *Iṉṉa:na:ṟpatu*, but states what is sweet. Except four stanzas (2, 4, 5 and 6) all the verses have only three ingredients. Hence in *Iṉiyavaina:ṟpatu*, there are 127 things in the world which deserve to be wished for by every person. All the verses except the poem (9) of *Iṉiyavaina:ṟpatu* are composed of four lines. The particular *veṇpa:* contains five lines which is known as *Pakṟoṭai veṇpa:*.

In some verses, some ideas have been repeated. 'It is better to give up one's life when honour is at stake'.

'*Ma:ṉa maḻintapiṉ va:ḻa:mai muṉṉiṉite:*' (14)

'*Ma:ṉa muṭaiya:r matippiṉitu*' (5)

'*Ma:ṉam paṭavariṉ va:ḻa:mai muṉṉiṉite:*' (28)

Thus this poet brings out the glory of honour by repeating the ideas in several stanzas.

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1 *Tol*: 350

The ideas and the very words of *Tirukkuṟaḷ* are adopted by *I̱niyavaina:ṟpatu*. The King must get at the truth out of the information furnished by his spies. This idea in the very same words is repeated in *I̱niyavaina:ṟpatu*.

Oṟṟi̱na:ṉ oṟṟip poruḷteriya: maṉṉavaṉ
koṟṟam koḷakkiṭanta til. (*Tiruk*: 583)

Oṟṟi̱na:ṉ oṟṟip poruḷterital muṉṉiṉite:, (*I̱niyavai*: 36)

The idea in *Kuṟaḷ* (679) that one should rather hasten to secure the alliance of one's foes than perform good offiices to one's friend is repeated in the very same words in *Iniyavai na:ṟpatu*.(18)

Naṭṭa:rkku nalla ceyaliṉ viraintate:
oṭṭa:rai oṭṭik koḷal. (679)

Naṭṭa:rkku nalla ceyaliṉitu ettuṇaiyum
oṭṭa:rai oṭṭikkoḷal ataṉiṉ muṉṉiṉite:. (18)

The idea and the language used in *Tirikaṭukam*, 62 and *I̱niyavaina:ṟpatu*, 31 are identical.

Naṉṟip payaṉtu:kka: na:ṇiliyum ca:ṉṟo:rmuṉ
maṉṟiṟ koṭumpa: ṭuraippa:ṉum – naṉṟiṉṟi
vaitta aṭaikkalam koḷva:ṉum immu:var
eccam iḻantuva:ḻ va:r. (*Tiri*: 62)

Naṉṟip payaṉtu:kki va:ḻtal naṉiiṉite:;
maṉṟak koṭumpa: ṭuraiya:ta ma:ṇpiṉite:;
aṉṟaṟiva: riya:reṉ ṟaṭaikkalam vauva:ta

naṉṟiyiṉ naṉkiṉiya til. (*I̱niyavai*: 31)

Ka:vo: ṭaṟakkuḷam toṭṭa:ṉum (*Tiri*: 70)

Ka:vo: ṭaṟakkuḷam toṭṭal mikaiṉite: (*I̱niyavai*: 24)

A:ṟṟa:ṉai a:ṟṟen ṟalaippa:ṉum (*Tiri*: 45)

A:ṟṟa:ṉai a:ṟṟeṉ ṟalaipa:mai muṉṉiṉite:. (*I̱niyavai*: 29)

The ideas of *Inna:na:rpatu* have also been found in *Iniyavaina:rpatu.*

"It is unpleasant to see the king who has not an elephant force. It is unpleasant to make the human flesh grow by eating the flesh of the animals. It is unpleasant to live in the village through which a wild river flows".

Ya:naiyil mannaraik ka:ntal naniyinnai
u:naittin ru:naip perukkutal munninna:
... ... — — ... ... *a:nkinna:* (23)
ka:nya: ritaiyitta u:r.

Iniyavaina:rpatu (5) is a very echo of the ideas and the wording of *Inna:na:rpatu.*

"*Ya:nai yutaiya pataika:ntal munninite:;*
u:naittin ru:naip perukka:mai munninite:;
ka:nya:r rataikarai u:rinitu".

In the same way, we find some similarities between *Inna:na:rpatu* and *Iniyavaina:rpatu.*

'*Kulavikal urra piniinna:,* (*Inna:* 36)

'*Kulavi piniyinri va:ltal inite:*' (*Iniyavai:* 13)

'*Kalla:r uraikkum karumap porulinna:*' (*Inna:* 16)

'*Karrarinta:r ku:rum karumap porulintie:*'
(*Iniyavai:* 33)

Although *Inna:na:rpatu; Iniyavaina:rpatu, Tirikatukam Na:nmanikkatikai, A:ca:rakkovai,* and *Mutumolikka:ñci* have no, been composed by Jain Poets, the fundamental principles of Jainism acceptable to other denominations also have been emphasised.

Some moral precepts have been expressed in a lovely and crisp manner in *Iniyavaina:rpatu.*

The direction is pleasant if we have friends in that direction. (4) To speak of one's studies to the learned is pleasant. (17) To worship the parents in the morning is good.

(19) To learn is good, even by means of begging. (2) To control the five sensuous desires is good. (26) To give alms to others, according to the source of income, is sweet. (23) Not to act according to the advice of a father with an ignoble character is good. (8)

The practical application of what ought to be done and what ought not to be done is dealt with in these two small works. *Inna:na:ṟpatu* and *Iniyavaina:ṟpatu* will be a hand book to those who wish to know moral principles at a glance.

v. *Tirikaṭukam*

Of the treatises of *Patiṉeṇki:ḻkkaṇakku*, *Tirikaṭukam*, *Ciṟupañcamu:lam* and *E:la:ti* are the names of medicines. The idea is that the three ingredients or the five ingredients or the six ingredients of the moral life emphasised in each of the verses in these three works respectively are like those medicines curing a patient of his sufferings, here not physical, but moral. In *Tirikaṭukam* each verse brings together three characteristic features or three kinds of people or three moral epigrams. The three species which are the ingredients of the stimulating and restorative medicine are dry ginger, pepper, and long pepper. (சுக்கு, மிளகு, திப்பிலி)

The first verse itself of *Tirikaṭukam* states that the shoulders of *Aruntati* - like chaste ladies, the association with a good man who belongs to a noble family and the frienship of a learned man who dispels the flaw of others are like the three ingredients (*Tirikaṭukam*) which cure the diseases. The poet gives the significance of the title of his work in the first verse by saying 'இம் மூன்றும் திரிகடுகம் போலு மருந்து'. Professor S. Vaiyappurip Pillai is of opinion that names like *Tirikaṭukam* must have been fashioned after the names of works on *A:yurve:da:* in Sanskrit.[1]

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1 P. 27 Preface to the edition of *Tirikaṭukam* and *Ciṟupañcamu:lam*

Every stanza of *Ciṟupañcamu:lam* and of *E:la:ti* expresses five and six moral precepts respectively without any connection among them. But the moral principles found in *Tirikaṭukam* have been some connection with each other and they are put into one general head. Out of a hundred verses, sixty sixs peak of moral principles, whereas thirty four speak of evil actions.

The author of *Tirikaṭukam* is *Nalla:ta:ṉa:r*. The prefix *'nal'* and tne suffix *'a:r'* are added to his name, *A:taṉ*, for his greatness. The name, *A:aṉ* is popular in *Caṅkam* period, but it is degraded in the age of *Na:yaṉma:rs* and in later period.

'A:taṉ poruḷa:ṉe:ṉ aṟiville:ṉ aruḷa:ḷa:'[1]
'Muṉporuḷ Ceyya:ta:r a:tare:'[2]

Hence the author *Nalla:taṉa:r* might have lived at the end of *Caṅkam* period and before the period of Saivaite *Na:yaṉma:rs*.

The invocatory verse of *Tirikaṭukam* is addressed to *Tiruma:l* and so the author may be a Vaishnavite. Following the pattern of other stanzas, the invocatory verse also makes mention of three features of *Tiruma:l*. The author is the native of a village by name 'Tiruttu' in Tirunelveli Taluk. He seems to be a great warrlor as one stanza praises him as செருவடுதோள் நல்லாதன்.[3]

Benevolence:

Tirikaṭukam has no classification such as *'Aṟattuppa:l'* *Poruṭpa:l* and *Ka:mattuppa:l* which *Tirukkuṟaḷ* and *Na:laṭiya:r* have. Yet, *Tirikaṭukam* speaks of all the three primary virtues-*aṟam*, *poruḷ* and *iṉpam* collectively. Like the other ethical treatises *Tirikaṭukam* also lays emphasis on giving to

1 *Te:va:ram*: Sundarar I: 5
2 *Ciṟupañ*: 20
3 P. 30 Preface to the works of *Tirikaṭukam* and *Ciṟupañcamu:lam* Edited by Prof. S. V.

the needy. Sharing the food with destitutes and Kinsmen is deemed as the good deed of the learned.

' pa:ttunnum

nallari va:nmai talaippatal ... — ...
tollari va:lar tolil, (40)

"Pa:ttunta:nku

illaram mutta: tiyarralum ....
... ... — ... ...
ke:lviyul ella:m talai" (31)

To be the neighbour of one who shares not his wealth with others does not yield good, says *Nalla:tana:r* in the *venpa:* (10). To the great, the day seems to be unpleasant when they eat without a guest, or when they are unable to give alms to the poor. (44)

The warrior will reckon among wasted days all those on which he had not received severe wounds on the face and the breast.[1] In the same way the patron will feel the day wasted on which he is unable to assist the poor, says the poet.

"Illa:rkkonru

I:ya: tolintakanra ka:laiyum ....
no:ye: uranutai ya:rkku". (44)

The poet despises the man who mocks at one's poverty when one seeks help from others. (74) He says that if a wealthy man who is capable of doing virtuous deeds refuses to do them owing to niggardliness, he will go to hell. (45) Our aim in earning wealth should be to give it to others.

'I:tarkuc ceyka porulai' (90)

states the poet. He asserts in the verse, (21) that it is the duty of the good men to spend one fourth of their earning in giving gifts to the suppliants. According to this poet, one who possesses mere wealth is not rich but one who shares it with others is considered to be really rich. (79)

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1 *Tiruk:* 776

Besides the feeding of the needy, digging wells and tanks and growing groves are considered as virtuous deeds, (70) and those who perform such deeds will live long in this world with great renown. (16)

Brahmins :

The status and the duties of the brahmins and the husbandmen are explicitly set out by the poet, *Nalla:tana:r*.

Following the foot steps of the brahmins who are well versed in four *ve:da:s* is said to be the duty of the great. (2) The brahmins who have performed the three duties to *De:va:s*, Saints and their ancestors are considered great. (34) Though the brahmins mix with others intimately, they should be treated with veneration like fire. (42) The truly rich men are the brahmins who recite the *ve:da:s* in which they are experts. (70) The cause of its raining thrice in the month is the leading of virtuous life by the brahmins who perform fire ritual. (98)

Chaste ladies :

Nalla:tana:r deals with the conduct and duties of the chaste women at greater length. In thirty five places he points out how women should conduct themselves. At the same time he gives us an idea of the behaviour of low women too.

The association with women like *Aruntati*, who is noted for her chastity, will be beneficial like *Tirikaṭukam*. (1) One who is fortunate enough to have a chaste lady as one's wife will attain immortality like the *De:va:s*. (16)

It rains at the bidding of the chaste woman who looking at the face of her husband understands his mind and acts accordingly. (96, 98)

The duties of a chaste woman are three-fold. Like a friend she must show hospitality to guests. Like a mother she must look after household work. Like a wife she must

bear children. (64) Modesty is the finest ornament to a woman. (52) It is not good on the part of a husband to stay away from his wife, when she is in her period. (17) The bull-like husband who fears his wife gives pain to the poet. (79) Good husbands will not abandon their chaste wives. (97) To covet women other than one's wife is forbidden. (9) One who meets another's wife at night deserves death. (19) The wife who speaks lies and does not handle with care the household articles will be of no use to her relatives. (49) The termagant who does not obey her husband will cause the rain to vanish. (50) It is useless to live with a wife who fears to receive the guests (63) The position of a man whose wife always opposes him is indeed a pitiable one. (67) The poet says that he cannot stand the horrible sight of noisy women quarrelling with each other in public. (71)

Prostitutes :

The union with prostitutes will bring much affliction.(5) The sweet words of beautiful wanton women will lead to hell.(24) The learned will not take food in the houses of prostitutes who sell their beauty. (25) This shows how low they are. If any one thinks that the harlot who shows love to all alike, has real love towards him, he is a fool.(73) The prostitutes who desire only money and have no love, do not deserve protection. (76)

The agriculturists (*veḷḷa:ḷa:s*) never take their food alone, when the guest is awaiting. (12) Disliking the wealth earned by gambling, holding the brahmins in high esteem, and desiring cultivation are the characteristic qualities of *Veḷḷa:ḷa:s*. (42)

Similes:

Since the poet has imposed on himself a restriction to talk of three morals in every stanza, the scope for using similes is limited. Yet whenever he gets an opportunity he

employs similes which enhance considerably the beauty of the work.

The wandering of the mind is compared to the roaming of the sea.(35) To speak with fury to conquer the foes, to be ambitious to have things which one cannot possess, and to find fault with the teaching of the learned are useless as the the pounding of husk.(28) The fear which rises like the waves in the sea, the ardent desire which we cannot easily get rid of and the indignation which prevents us from perceiving the truth - these three will destroy the possessors like the goat which is fried in its own fat.(65) The kingship possessed by one who rules unjustly, the penance of the weak-minded and the beauty of the characterless are useless like the seeds sown on shrubbery. (80) The attempt of a scolapax (a small bird) to eat *va:ḷai* fish, (Trichiurus lepturus) the birth of one who has no administrative capacity in the royal family, and the deep knowledge of the learned man who is afraid of an assembly are like the dreams of a dumb person. (7)

Proverbs:

Some of the proverbs which the poet makes use of in *Tirikaṭukam* for explaining the moral ideas which he wants to teach are given below:

> '*Umikkuttik kaivaruntu va:r*' (28)
> (If you squeeze to cork, you will get but little juice)
>
> '*Tanneyyil ta:mporiyu ma:ṟu*' (65)
> (Like a man giving a stick to some one to beat him with)
>
> '*Tuñcu:ma:ṉ kaṇṭa kaṉa*': (7)
> (A dream of a dumb)
>
> '*Tuṇṭiliṉuṭ potinta te:rai*' (24)
> (A toad used as a bait)
>
> '*Tu:ṟṟiṉkaṭ ṭu:viya vittu*' (80)
> (Sowing seed in the barren soil)

Education :

The value and importance of education have been brought out very well by this poet.

The village where there is no teacher will yield no good result. (10) After examining many works, to learn what is good is the ideal of the great. (21) The learning of one who is afraid of an assembly is like the dream of the dumb. (7) The dance of a man who is unable to sing is painful to witness. (11) Listening to the exposition of and the acquisition of great works and acquisition of all knowledge will make a man live in Heaven for ever. (35) The learned men understand easily the subtle meaning of literary works; they never speak the fruitless words even if they are compelled; they never talk about high things in a mean assembly. (32) The main aim of learning should be to lead a virtuous life. (90) The man who has not had the advantage of education is the poorest. (84) It is a grave evil not to have an ardent passion for learning. (86) Association with scholars leads to heaven. (99) Education is an ornament which helps in the next birth. (52)

Penance:

The value of and the need for penance have been emphasised by this poet. The Jain influence may be responsible for it,

The penitent who has noble qualities without any evil is rare. (13) Purity, truth and not speaking evil of others are the three qualities of the penitent. (78) Abandoning penance owing to lack of energy gives mental pain. (79) The penance of the man who has no excellence will be fruitless. (80) There will be no rain but for penance performed according to the prescribed rules. (96)

Politics and administration:

Nalla:tana:r has mentioned in this work the duties of kings, princes, ministers, spies, and the subjects in various verses.

Of the three indispensable requisites of a ruling sovereign, one is an army which is very kind to the king. one is a fortification which is so strong as to withstand any attack even by many coming from the four directions and the other is limitless wealth. (100) The king should be capable of taking care of the people. (13) The perfect king will not act contrary to justice. (66) The rain will be at the king's control, if he guards his subjects against injury from others (96, 98). Should the king, aspiring for more taxes from the subjects, torture them, it will not rain. (50)

The general should not blow his own trumpet, if he conquers the enemies, to the astonishment of the king. (8) The king is great when he examines the crimes committed and shows no favour to any one. The subjects who are under the control of the monarch and who do not feel any grievances, are also great (34) The king should not abandon the subjects who live in fear of his sceptre, ministers who prop up the citizens like a banyan tree and the strong military forces. (33)

Presenting gifts to intimate friends, pleasing the relatives by helping them, and gaining supporters by speaking sweet words are the duties of the princes. (58)

Controlling the five senses, looking ahead and keeping a good watch before difficulties crop up, and gauging every day the strength of the antagonists are the duties of the able ministers. (61)

Despicable appearance, sharpness in keeping the matters in mind without forgetting, and the talent of revealing the information gathered without any exaggeration are the desirable qualities in a spy. (85)

The poet points out those responsible for its raining and those for responsible for its not raining.

The wife who behaves according to her husband's will and pleasure, the penitent who performs the rituals properly, and the king who does good to his subjects - if they say, 'let it rain', it will rain. (96)

In another verse (50), the poet mentions three persons who are responsible for the lack of rain. The king who tortures his subjects by levying exorbitant taxes to enrich his coffers, the people who speak lies in the assembly, and the shrew who does not allow herself to be tamed by her husband are the cause for the failure of rain.

It is worthwhile cultivating the friendship of the energetic men who never borrow from anybody, the agariculturists who never take meals alone when the guest is awaiting, and those who never forget what they have learnt. (12)

Friendship is not to be desired with men who are poor in wealth and knowledge and who always speak lies, the mean who regard themselves as the equals of those who have fallen from a high state, and the person who thinks of making profit by gaining friends. (15)

He who has no mercy in his heart, he who buries his treasure without enjoying it, and he who speaks harsh words in anger are not fit to be called man. (89)

One who maintains his great renown in this earth, one who has a chaste woman as his wife, and one who digs innumerable wells for providing drinking water will become immortal. (16)

The lines *'peyyeṉap peyyu maḷai'*, (96) *'Kaṇṇuk Kaṇikalam Kaṇṇo:ṭṭam'* (52) and *'nalviṉaiya:rkkum kayiṟu'* (23) have been taken verbatim from *Tirukkuṟaḷ*,[1]

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1 Ibid: 55, 575, 482

Two moral ideas emphasised by the poet deserve special mention. One is that the virtuous will not eat in the house of a person who has swindled the endowment set apart for a charitable cause. (25) The other is that no one should laugh derisively at the poverty of others. (74)

vi) *A:ca:rakko:vai*

The author of *A:ca:rakko:vai* is *Mulḷiya:r*, son of *Peruva:y.*[1] He was a native of *Vaṇkayattu:r* and belonged to Saivism. This treatise is a garland of good conduct. It lists the outward aspects of good behaviour emphasised in the smritis. It deals with conduct, customs, and daily observances of the Hindus.

It consists of one hundred stanzas based upon materials drawn, as the author avows, (stanza 1) from the Sanskrit smiritis. Apastamba Grhya Sutra, Apastamba Dharma Sutra, Baudhayana Dharma Sutra, Gautama Sutra, Vishnu Dharma Sutra, Vasishtha Dharma Sutra, Manu Smriti, Yajnavalkyasmrit, Vishnu Puranam, Parasara Smriti, Ushanas samhita, Sankha smriti, Laghu Harita Smriti, are all laid under contribution. Often the original is literally translated.[2]

Thiru Celvakesavaraya Mudaliar in his edition of *A:ca:rakko:vai* states that the ideas found in it are taken from Cukra Smriti. In the commentary of *Cu:ttiram*, 141 of *Ilakkaṇa Viḷakkappa:ṭṭiyal*, *A:ca:rakko:vai* is given as example for translation work. The lines like *'Muntaiyo:r Kaṇṭa muṟai'* (4) *'Nallaṟiva:ḷar tuṇivu'* (17) and *Pe:raṟiva:ḷar tuṇivu* (19) in *A:ca:rakko:vai* show to us that the author for writing this work drew largely upon previous works and the ideas of morality prevalent at that time. As Prof. T. P. Meenakshisundaranar has pointed out even where the poet has borrowed in some places he has deviated a little from the source. He

1 P, 94 History of Tamil language and literature Prof. S.V.
2 Ibid

seems to be giving expression to his personal views also, Hence *A:ca:rakko:vai* cannot be considered to be wholly a translation work.[1]

One difference between this work and other didactic works in *Patinenkki:lkanakku* is that in *A:ca:rakko:vai* all varieties o f *venpa:s, Kural, Cintiyal, Ne:ricai, Iinnicai* and *Pakrotai* are found, unlike as in others.

In the first *venpa:* of *A:ca:rakko:vai*, the poet points out eight chief morals which are fundamental for good conduct. They are gratitude, forbearance, speaking sweet words, not inflicting pain on living beings, education, benevolence, possession of knowledge, and good company.

After having pointed out the eight basic moral principles, the poet indicates the fruits of leading a righteous life. Those who do not deviate from the virtuous will be blessed with honour, long life, wealth, beauty, lands, reputation, education and good health. (2) If any one violates the moral code, he will be despised and will go to hell. (37) Besides he will be obliged to beg for his living. God will destroy him. (38)

The daily observances:

Getting up from the bed early in the morning, thinking of virtue to be practised and the work to be done in the course of the day and worshipping the parents are the rules that have been laid down for us by our ancestors, says the poet (4) Sleeping, walking and eating are forbidden at twilight.

One's dress, conduct, speech and scolding should be suited according to one's status, education, strength and birth. (49)

Bathing:

Before worshipping the *De:va:s* and taking meal, after a bad dream, pollution, vomiting, hair cutting, long sleeping,

1 P. 62 *Camanattamil Ilakkiya varala:ru* by Prof. T.P.M.

sexual union, touching the people of a low caste, and answering the call of nature - on these ten occasions one should take bath. (10)

One should not bathe naked. One should not wring the cloth in the water in a tank or a river. (11)

While bathing, one should not swim, spit or sport; without drenching the head one should not take bath. (14) Standing or walking in water, one should not wash one's mouth. One should not clean one's mouth and cast the water from it into a tank. One should take water in a vessel and then wash one's mouth.

Dressing :

While eating and entering into an assembly, one should wear two clothes. (11) One should dress according to one's status. (49)

Eating :

Taking bath, washing feet and mouth and pouring water in a circle around the meals, one should take meals. If not the meals will be carried away by the *Ra:kshasa:s*. (18) Before the washed feet get dry, it is good to take meals, (19) While dining one should face east, sit without any movement and worship and thank God. The meal is to be eaten without seeing anything else and without speaking. (20) One should not receive water in cupped hands and drink it. (28) Before eating, one should offer the food to the household God. (39) The men who do not deviate from the prescribed moral code will ever take meals before supplying food to the guest, the old, cows, birds and children. (21) One should not eat or drink lying, standing or remaining in the open or sitting on the cot. Taking food without limit is bad. (23)

At a feast one should not take food before the great people begin to eat and one should not get up from the feast before they finish eating. (24)

Sweet things should be eaten first, bitter things last and the other things in the middle. This is a little opposed to the western custom of taking sour things first and eating sweets last.

"Lo, as at English feasts, so I regret
The daintiest last, to make the end most sweet.[1]

Sleeping:

Before the wet feet become dry, one should not go to sleep. Before going to bed one should worship God. The head should not face north while lying on the bed. To sleep in the day time is bad for health. (19, 30, 57)

Hygienic principles:

The code of moral conduct was evolved with a view to enabling people to live long in this world. Hence it is not surprising to find principles of hygiene stated in ethical treatises. In particular in *A:ca:rakko:vai*, they are found in great abundance.

To stay under the tree in the night is not good for health. (13) One should not use the dirty clothes worn by others.(12)

When the wife is in period, cohabitation should be prohibited. After the period is over, the husband should be with his wife for the next twelve days, (42)

Midday, midnight, evening, morning, the days of *A:tirai* and *O:ṇam*, the full moon day, the new moon day, the day of *Ashṭami*, and the day of one's birth are not suitable for union with wives. (43)

1 Shakespeare : Richard II: Act I Scene iii 67, 68

Those who want to have a resplendent body, should not gaze at lightning, falling star, the decorations of the prostitutes, the light of the morning sun, and that of the setting sun. (51)

When receiving the guest, the host should be with a smiling face and speak sweet words to him. He should supply water to wash and a mat to sit and lie on. Then he should provide meal and lodging. (54)

Those who make light of the snake, the king, the fire and the lion on the score of familiarity with them will come to grief. (84) One should not accept the gift of a cow made by Brahmins. (90)

The five elements, the brahmins, cows, the moon and the sun must be regarded with as much esteem as one's own body. (15) The Brahmins should not recite *ve:da:s* on *Ashṭami* day, new moon day, full moon day, at the time of the distress of the king, earthquake, lightning, and at the time of pollution. (47)

The noble Brahmins who recite four *ve:da:s* should be treated as parents. (61)

Before embarking on any enterprise, the brahmins must be consulted about the auspicious day on which to begin it. (92)

Those who give way to the brahmins, penitent, pregnant women, sick people, elders, youngsters, cows. and ladies will be hailed by others. (64)

All these indicate the high position accorded to the Brahmins in society then. On the days of marriages, religious austerities, the festivals, the ceremonies, and oblations, virtuous deeds must be performed and guests fed. (48)

Even to the great, controlling the five senses is difficult. So the poet says that even the virtuous should not stay alone

even with their own mothers, daughters or sisters because the five senses are hard to be controlled. (65)

In the presence of superiors one should not spit, occupy a high seat, chew petels, speak improper words and sleep. (70) Before the king the noble should not talk about their wealth, education, beauty and other qualities, as they interpret them to their foes (71) One should not worship the great at the palace, temple and in processions of kings (72) Laughing yawning, spitting and sneezing should be avoided in the presence of elders. (73) In the august assembly one should not adjust one's dress, scratch the ears, speak with raised hands gaze at women, talk secrets. All these should be pavoided (75)

However rich one may be, one should not perform more virtuous deeds, one should not celebrate marriage more pompously, one should not be more energetic and one should not build bigger house than the king. If he does so, his wealth will be destroyed. (85)

One's own body, wife, things entrusted to one's care, and wealth - these four should be protected like the precious gold. If not, it will cause distress. (95)

If a person is busy like an ant, precautious as a bird (தூக்கணாங் குருவி) that builds nest, and invites others to share with him like a crow, his domestic life will be worthy of appreciation. (96)

After pointing out the moral principles the poet states in the last *veṉpa:* of *A:ca:rakko:vai* that the foreigners, the poor, the old, the young, the timid, and the bridegroom are some who are exempted from the observance of the moral code.

Of all the ethical works in Tamil, *A:ca:rakkovai* has dealt with moral principles in a broad sense. It includes personal habits and social customs also. Therefore many ideas

which are not generally found in other great ethical works have a place in this composition The word *'a:ca:ram'* connotes not only moral but also daily habits and physical and social custom.

vii. *Palamolina:nu:ru*

Tolka:ppiyar has stated that *Palamoli* is one of the seven kinds of *Ya:ppu.*[1] It is interpreted as 'ஏது நுதலிய முதுமொழி' in *Cu:ttiram* (1421) What is a proverb ? (முதுமொழி) *Tolka:ppiyar* answers that the proverb is that which occurs to give expression to a particular idea with reason quoted in subtle, short, bright, and easy style.

Nunmaiyum curukkamum oliyutai maiyum
menmaiyum enrivai vilankat to:nrik
kuritta porulai mutittarku varu:um
e:tu nutaliya mutumoli enpa (*Tol*: 1433)

The ancient people collected and gave proverbs - expres sions about what they felt to be good to the country from their rich experience and in this way they helped the country by their advice. *Cankam* classics bear testimony to the existence of proverbs in the ancient age.

Pallo:r ku:riya palamoli ella:m
va:ye: ya:kutal va;yttanam (*Akam:* 66)

Immai
Nanrucey marunkil ti:til ennum
tonrupatu palamoli. (*Akam*: 101)

Cetumoli ci:tta ceviceru va:ka
mutumoli ni:ra:p pulana: ulavar
putumoli ku:ttunnum puricai (*Kali*; 68)

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28 *Tol*; 1337

Though reference has been made to *Palamoli* in ancient works, no single composition on proverbs is available. *Palamoli na:nu:ru* is the only collection of proverbs which is treated as one of the eighteen anthologies. (*Patinenki:lkkanakku*).

The author of this work is *Munturaiyaraiyana:r,* a Jain king of *Munturai* in the *Pa:ntiya*: Kingdom. His real name is not known to us This book is called '*Palamoli na:nu:ru*' because every stanza has a proverb tacked to it at the end. The proverb is found altered here and there so as to suit the metre

Though some of the proverbs lost currency in the course of time, most of them continue to this day. The four hundred proverbs generally used in this work were current in ancient period. They are said to be ancient proverbs '*Pantaip palamoli*' in the author's preface. This work must, therefore, prove to be a valuable record for the antiquary interested in the ancient civilization of the Tamils.[1]

In almost every stanza the author addresses a king (perhaps the then *Pa:ntiyan*) or some lady in the third line. The first two lines generally contain what the author wants to inculcate. The last line is a proverb. The analogy between the subject matter and the proverb is remarkable and in some instances ingenious; though occasionally it is observed the usage of some of the proverbs is not now understood. In some stanzas the proverbs serve as similes; in others the truth of the proverb is illustrated by some historical events or *pura:nic* allusions. The author, though a Jain, is not of the orthodox type. He has made mention of Hindu mythology (*pura:nic* stories) without religious prejudice. His reference to certain chieftains famous for liberality and to certain kings of the *Caṅkam* age and his borrowing from *Tirukkural* and *Na:latiya:r* lead us to infer that *Palamoli* might have been one of the later works of eighteen *ki:lkkanakku.*

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1 Prefatory note to *Polamolina:nu:ru*: Tiru Celvakkesavaraya Mudaliar

Though this work treats of primary virtues like *Tirukkural* and *Na:latiya:r*, it is not classified like them. Tiru Celvakkesavaraya mudaliar has classified all the stanzas under five sections each comprising a number of minor divisions.

In his introductory song this poet mentions *Arukade:van*, who is seated under the shade of *Asoka:* tree and in his invocatory verse he points out one of the principles of Jainism. Jains think that the soul is small or big according to the size of its frame[1]. This poet says that one whose frame is big has big soul *'Periyatan a:vi peritu'* which itself is a proverb.

Since the Jain poet has religious toleration, he speaks in praise of *Tiruma:l*, *Civa:* and the stories of *Ra:ma:yana:* and *Maha:ba:rata:* the popular epics. To preach and popularise the precepts of their religion, the Jains in their epics, in their literature, and their moral works have employed many *pura:nic* stories and spoken of Hindu Gods by way of attracting the other sects.

Jain poets are interested in using proverbs more than other poets.[2] For instance we may see many proverbs in *Na:latiya:r* such as *'Oruvar porai iruvar natpu'* (When one will not two cannot quarrel) *'Kaikkuma:m te:vare: tinninum ve:mpu'* (Will neem change its taste eventhough in the hands of the Angel ?).

Tiruna:vukkarasar, who was converted to Saivism from Jainism used more proverbs in his hymns of *Te:va:ram* than any other saivite saint.[3]

Parime:lalakar, the erudite annotator of *Tirukkural* and *Naccina:rkkiniyar* one of the commentators of *Tolkka:ppiyam*

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1 P. 9 *Camanamum Tamilum* Part I *Kalakam* Ed. (1954)

2 Pulavar M. Rajamanickam Preface to *Palamoli. Kalakam* Edition

3 Cf. *Tiruva:ru:rppatikam*

have mentioned some of the proverbs found in *Palamoli-na:nu:ru* in their commentaries[1]

Historical events :

In this book ten historical events are used to illustrate the truth of some proverbs. Some old people think that *Karika:l Co:lan* is a very young King and wonder whether they can get justice from him by explaining their cause to him. Perceiving their hesitatation, the king disguises himself as an old man and delivers good judgment. He must have inherited this capacity for sound judgment from his ancestors. Making use of this historical event, the poet illustrates the truth of the proverb that 'Family vocation comes by instinct'.

"*Kulaviccai*
kalla:mar pa:kam patum" (*Pala*: 6)

There was no king to rule over the capital, *Ci:ka:li*. The people decided that they would send out an elephant and crown the man brought by it as a king. It went to *Karuvu:r* and brought *Karika:lan*. Whatever is doomed will happen, will ye nill ye.(230)

The foes of *Karika:lan* plotted against his life and set fire to his mansion. But he luckily escaped death and later ruled the country ably with the help of his uncle, *Irumpitart-talaiya:r*. There are none who do not reap the benefit of good deeds done in their former birth. (239)

The generous deeds of *Pa:ri* who gave a chariot to a jasmine creeper and *Pe:kan* who presented a shawl to a dancing pea-cock have been employed to illustrate the truth of the proverb, 'even feigned ignorance adorns the noble.

'*Arimatamum ca:nro:rorkku ani*' (74)

1 *Parime:lalakar's* commentary - Introduction to the chapter 123 *Naccina:rkkiniyar's* commentary - *Kali*; 68-12

For the sake of the *De:va:s Toṭitto:ḷ Cempiyaṉ* destroyed even the flying fortresses of the *Asura:s*. So with proper means nothing is impossible. (155)

Manuni:tikaṇṭa Co:ḻaṉ ran his chariot over his son who had caused the death of a calf while he was riding in a chariot. Youth and old age are left out of consideration in the dispensation of justice.

Muṟaimaikku mu:ppiḷamai il' (242)

Of the ten proverbs, six contain a reference to the *Co:ḻa:* king and among those six, three allude to *Karika:laṉ*. So the author had high regard for the administration of the *Co:ḻa* kings in general and *Karikalaṉ* in particular.

To explain proverbs *pura:ṇic* reference have also been made. The world ridicules even *Kaṇṇaṉ* as only a cowherd.

Ti:ṅkuraikkum
na:viṟku nalkuravu il' (42)

A slander about *Tiruma:l* too will be belived by society. So no one should wound a person's feeling in an assembly. (75) Whenever *Muṉṟuṟaiyaraiyaṉa:r* thinks of a great person, it is *Tiruma:l* who suggests himself to the poet's mind. With the help of anecdotes about *Tiruma:l* the poet explains the meanings of proverbs.(183, 257)

Lord *Siva:* has given half his body to his loving *Uma:*. Similarly the virtuous feel as if their friends are incorporated with themselves.(124)

Palara:maṉ did not help *Duriyo:dhaṉa:* in war, but after his demise he performed his funeral obsequies. It was like a person lifting and placing his child on his shoulder so that it could see clearly the spectacle after the festival is over. (137) People escape any danger if they are destined to live. For example when the wax palace in which *Pa:ṇṭava:s* lived was

set fire to, they were not hurt. (234) Though *Dharma:* knew very well that speaking a lie would lead to hell, he uttered a falsehood that *Acuvatta:ma:* had died, to preserve his royal race. So the enemy must be extirpated by any means. (288)

Even *Tiruma:l* fell a victim to the captivating beauty of *Nappinnai* on the banks of *Jamna:*. Therefore keep away from women, their looks quell one's bashfulness. (334) The story of the destruction of the *Kaurava:s* illustrates the truth of the proverb that one should not gamble with one's relatives. (356)

Mythological stories:

Mythological stories have been made use of in eighteen places. There are eleven references to *Tiruma:l* and one to *Civan*. In the references to *Tiruma:l* the poet speaks of His our incarnations - *Va:mana:*, *Ra:ma*, *Palara:ma:* and *Krishna:*.

The poet asks us to accept friendship, whoever the person may be that offers it. (128) He adds that there is nothing useless in this world. (341) Stanzas like these reveal to us that the poet looked only at the good in this world. So he must have been a robust optimist with a cheerful attitude towards life.[1]

In some stanzas two proverbs are mentioned. One should learn when one is young; one cannot when become old, even as a man cannot collect tax after having allowed a person to pass and a ferry man cannot collect the fare after reaching the other bank.

> "*Curampo:kki ulkukonta:r illaiye:, illai*
> *marampo:kkik ku:likon ta:r*" (1)

In the *venpa:s* 200, 201 and 265 in each two proverbs are mentioned.

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1 P. 57 *Camapat Tamil Ilakkiya varala:ru*

Some stanzas in *Palamolina:nu:ru* deal with four ideas. (21) They remind us of stanzas in *Na:nmanikkatikai.* To. emphasise more or less the same idea. two proverbs are sometimes employed. The moral that we should not distress those who distress us is brought out with the help of two proverbs. If a dog bites no one bites it back. If a cow butts its horns against a person no one retaliates. (49, 57)

The proverb that profit is not for those that have no capital stated in *Palamolina:nu:ru* (232) is found in *Tirukkural*· (449) 'Like father like son' - this proverb is found both in *Palamoli* (145) and in *Na:latiya:r* (367). In the same way some other ethical treatises in *Patinenki:lkkanakku* contain a reference to some of the proverbs found in this work.[1]

Jain proverbs

Some of the proverbs have the customs and manners of the Jains as their basis. 'ஊர் மேற்றதாம் அமணர்க்கு ஓடு' (314) and 'கடிஞையில் கல்லிடுவார் இல்' (375) contain a reference to the begging bowl of the Jain monk. The Jains were averse to meat eating. Yet the poet makes use of proverbs which contain a reference to meat-eating, because they were current in society then.[2]

A few proverbs are based upon an observation and study of the characteristics of animals and birds, like dog, cat, rat fox, goat, tiger, elephant, monkey, pea-cock, crow, snake and tortoise.

viii *Cirpañcamu:lam*

The author *Cirupañcamu:lam* is *Ma:kka:riya:ca:n*, a Jain poet. This treats of five things in each stanza, The roots of five plants - *Kantankattiri*, *Ciruvalutunai*, *Cirumalli*,

1 *Palamoli*: 208; *Cirupañcamu:lam* 40

2 Ibid: 35, 128, 174, 179, 338, 370

Perumalli, and *Neruñci* — are called *Ciṟupañcamu:lam*. Those roots are useful for curing diseases. In the same manner it is expected that the five moral ideas found in every verse of this treatise will relieve the ignorance of the people and give mental soundness.

The poet himself points out in his work, the five important morals which are called *Ciṟupañcamu;lam* Just as the rain cures the famine, the five morals — good conduct, non-killing, non-lying, non-meat eating, and non-stealing cure the mental disease. Out of several moral principles, *Nalla:taṉa:r* chooses three and calls them *Tirikaṭukam*. Likewise out to many moral precepts this poet chooses five and calls them *Ciṟupañca:mu: lam*.

The roots of five trees - *Vilvam, Peruṅkumiḻ. Taḻuta;ḷai, Pa:tiri* and *Va:kai* are called *Perumpañcamu:lam*. In Sanskrit as in Tamil there are two *pañcamu:lams* namely Lagu *pañca-mu:lam* and *Maha: pañcamu:lam*. Apart from these two, there is one *madhyama: pañcamu:lam* in Sanskrit. Ashtanga Hrudayam (Chapter 6, 116-7) deals elaborately with this kind of *Pañcamu:lam*. The names *Tirikaṭukam, Ciṟupañcamu:lam*, and *E:la:ti* are Sanskrit words and these works followed the system of *A:yurve:dic* medicine, according to Prof. S. Vaiyapuri Pillai.[1] The codes of conduct prescribed by the Jain poets cure bodily and mental diseases.

From the line in the prefatory *veṇpa*: 'மல்லிவர் தோள் மாக்காயன் மாணாக்கன்' we know that the author of this treatise is the student of *Ma:kka:yaṉa:r*. The attribute 'மல்லிவர் தோள்' denotes that *Ma:kka:yaṉ* was a great warrior. It is known that *Kaṇime:ta:viya:r*, the [author of *E:la;ti* and *Tiṇaima:lainu:ṟṟaimpatu* was his class-mate.

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1 P. 27 *Tirikaṭukam* and *Cirupañcamu:lam* Edited by Prof. S. V.

Fitness for being a poet:

This poet in his work talks about the qualifications that a person must have if he wants to become a great poet. He must dedicate himself wholly to poetry. He must be a scholar with great mental excellence. He must have undisputed mastery over the Tamil language (12, 33). There is no doubt that this author had these qualities in an abundant measure. He adds that the verse written by an author who does not possess these qualifications becomes ridiculous. (12) Such ideas about the qualification necessary for a good poet are found only in *Ciṟupañcamu:lam.*

An uneducated man saying that he has understood the subtle meanings of things, a woman without ears boasting about her beauty and a person remarking that a poor man has not given anything in charity deserve to be laughed at.(5)

The perfection of the man who feels no shame, the religious austerities of the man who has no conduct, the gift of the poor, the valour of the weak, and the versification of a person who is not well versed in Tamil make them liable to be laughed at. (12)

Men who did not learn when they were young and those. who did not associate with the learned become subjects of mockery for the noble.(56)

In stanza 14, five things that are not sweet are mentioned This stanza looks almost like one in *In̲n̲a:na:ṟpatu.*

The language used by the poet while driving home a moral is often very strong and harsh. The uneducated are compared to ghosts. The man who has not gathered wealth before becoming old is a fool. A person who boasts that he is most beautiful and that he has experienced no sorrow is a two-legged bull (20). He says that giving food to the base is worse than giving meat to the barking dogs.(17) The

poet considers those who have no sense of shame, those who do not cultivate friendship with others, those who do not respect the elders, and those who become servants of others to be no better than dogs. He despises the pauper who is loafing about in the locality where the prostitutes reside, like a dog in the cotton shop. (88)

The *Venpa*: 70 of *Cirupañcamu:lam* describes the various classifications of *Ahimsa*:, one of the five great *vrta:s* of the Jains. The man who kills, the person who is an accomplice in killing, one who accepts the slaughtered animal, he who cooks it and he who eats it are alike sinners. In one of the stanzas of this work, five religious austerities to be performed by chaste women to wipe out their affliction are mentioned. Out of them one is '*Kura:k kuruṅka:ṉampo:tal*' which belongs to Jain women.[1] If a man does not eat flesh he will not have another birth. (19, 21)

Without matted hair, shaven head, dipping in sacred waters and avoiding eating during the day-time still one can if one controls the five senses, attain salvation (69). Renouncing life doing penance even while young is desirable (24). He praises a life of renunciation as a life of righteousness. Though renunciation is greatly extolled, he states that married life also is good. Domestic life is better than the life of insincere renunciation.

Thus we find in this work a few doctrines of Jainism. But in *E:la:ti* they are found in an abundant measure.

The glory of benevolence:

Those who have given food to the needy will become kings (71) will live happily without any sorrow, (78) and will live beyond eighty, (79) says the poet. The benefits of generosity are described more elaborately in *E:la:ti*.

1 *Ciru* : 92 Prof. S. V S. Edition

It is good to give food to the hungry, though they may be base,(77) He who gives to the poor what they beg will be praised by the *De:va:s* with sweet words (82) Food given to the weak, the old, those who are fasting facing the north, the sick, or those who seek help in other countries makes the donor a respectable king (73) If the prisoners, the persons who are fasting for the benefit of the dead, the sick who are on diet for health reasons, those who eat on alternate days and the penitents whe do not take meals until the full moon day are fed, the patron will be a king with versatile knowledge. (71) The warrior reçeiving deadly wound, the persons who have no guardians, those who are on the threshold of death, the blind and the lame should be helped. The persons who help them will live long without any hardship (78) The persons who divide their property with others in the famine period, who assist others with their wealth without hiding it, who wage war against the army, helping the wretched; who give meals to others before they take them, and who feed the hungry children will live more than eighty years. (79) Though the gift to the suppliant is too little, just a handful of rice or salt, it will yield abundant results. (64, 65)

The moral ideas found in one and the same stanza usually have a connection with each other, but in a few cases they do not have any connection. Generally most of the *veṇpa:s* in *Ciṟupañcamu:lam* treat of five ideas but some have three (5, 93) and some have four. (20, 22, 23, 29, 81)

The ideas that only the rich can have the worldly enjoyment, and that the virtuous life is only for the man of grace are emphasised by repetition.

Poruḷuṭaiya:ṉ kaṇṇate: po:kam; aṟaṉum
aruḷuṭaiya:ṉ kaṇṇate: a:kum. (3)
Poruḷiṉa: ṉa:kuma:m po:kam nekiḻnta
aruḷiṉa: ṉa:kum aṟam. (35)

The poet sometimes collects all that is good in one stanza and all that is bad in another. For example he collects in stanza (4) what is good. A chaste wife is ambrosia; a learned man of disciplined mind is ambrosia; a country well taught is ambrosia; to a country whose banners reach the clouds, the king is ambrosia; and the servant that does his duty is ambrosia. In another stanza (13) the poet collects all that is evil. "Killing is venom; eating the flesh is venom; conquering the unequal is venom; not appointing a man in his post after trusting him is venom; despising the young relatives without examining the truth is also venom."

With the help of similes the poet reveals some morals. For example the poet states that the nest of a bird, the lac of the ants, the thread of a spider, and the honey comb of the bees cannot be made by the men of skill. For every creature its work is easy. What is easy for one is difficult for another. (27) Teaching morals by using proverbs is found in some stanzas.

'The beauty of beauties is oratory', (37) 'To make the crow guard the rice', (40) 'It is like a dog in the cotton shop. (88) These are some of the proverbs used in this treatise.

'It is not right to milk a cow in such a way that the calf dies unable to get its share. (47) 'Again for milking the cow it is wrong to show it a calf made of leather. Good people will not buy and drink such milk'. (84) These are some of the moral ideas emphasised by this poet alone. We may infer that even in those days owing to poverty owners of cows did such things and hence a need arose for giving such advice.

Parents are exhorted to take good care of the children and not cause abortion (74). The latter advice was perhaps necessary to keep the health of a married woman carefully during the period of pregnancy.

Renunciation:

The penitent person is one who follows the morals of the book of the ascetic who renounces all the desires. (8) By performing penance one can attain heavenly bliss. (36) The qualities of the penitent are treating all beings as equal, endurance of one's own sufferings and renouncing all desires (77). It is mean to eat flesh under the mask of an ascetic.

The teacher and the taught:

The teacher should be a bachelor (29) and he can elevate the student to the high position (34). The taught should worship the teacher with kindness. He should abandon the three evils, lust, wrath and confusion of mind. If not, he will be like a disease to the teacher (29). Worshipping the teacher by circumambulating him, reading repeatedly the lessons and having the doubts cleared by putting questions are the duties of the disciples. (30)

The deeds of the bad woman are drinking toddy, living apart from the husband, entering into the houses of others without shame, investigating others' actions and associating with bad women. (25)

The poet says that those who in their previous birth helped the patients to get cured of diseases will live in this birth without any disease. (76)

What gives beauty to the eye is benevolence; what gives beauty to the leg is not going to beg; what gives beauty to the king is his working for the prosperity of the land (9).

The beauty of the hair, of the attractive chest, of the nail, of the ear, of the teeth are not beauties. But oration is the beauty of beauties. (37)

To the spider its egg is *yama:*, God of Death; to the animal its horn is *yama:*; to the 'Yak' its hair is *yama:*; To the crab its young one is *yama:*; To the tongue, speaking ill of others is *yama:*;. (11)

Thinking of noble ancestry, following the path of virtue and being respected by others, a man must lead his life properly. He should not live so badly as to make others wish him to die. He should live so nobly that others must pray for his long life.

Ta:npirara:l
ca:vavena va:la:n ca:nro:ra:l palya:ntum
va:lka venava:ltal nanru (68)

ix. *Mutumolikka:ñci*

Maturaikku:ta!u:rkila;r is the author of this work. The suffix *kila:r* itself reveals that he belongs to *Vella:la:* community Some scholars are of opinion that the anthologiser of *Aiṅkurunu:ru* and the poet of *Purana:nu:ru* poem 219 and of *Kuruntokai* 167, 168, 215 and the author of *Mutumolikka:ñci* are identical. But some opine that the poet of *Purana:nu:ru* (219) and a few verse of *Kuruntokai* is different from this *Ku:talu:r Kila:r*, because that poet is known as '*Pulatturai murriya Ku:talu:r Kila:r*'.

As there is no invocatory song to *Mutumolikka:ñci*, we do not know to what religion he belongs. This work is called '*Mutumolikka:ñci* because it expresses the ideas of virtue. wealth, and pleasure with the help of old sayings (*mutumoli*) and talks about the transient nature of the world (*Ka:ñci*). Some say that like '*Ka:ñci*' an ornament made of gems worn by women round their hip *Mutumolikka:ñci* is a treatise composed of old sayings.

The word '*Ka:ñci*' means 'evanescence'. In this work that transient nature is dwelt on to emphasise the moral ideas.

This *Ka:ñci* contains hundred proverbs which are divided into ten sections such as the ten on the great (சிறந்த பத்து) and the ten on knowledge (அறிவுப் பத்து). This is an original work unlike *A:ca:rakko:vai*. The form of stanza used in this work is '*Kuratta:licai*'.

This *Ka:ñci* maintains that the best thing to do for every man in this world is to earn renown by giving liberally to beggars. There is nothing greater than giving liberally to suppliants (VI-10). The miser cannot live with fame (V-4). Gift given with the help of money earned in an evil way is not a true gift.

'*Aratta:rrin i:ya:tatu i:kaiantu*' (V-8)

The same idea is seen in an English proverb, 'Do not rob Peter to pay Paul'. Nothing is more cruel than hiding one's wealth to escape giving alms to others.

'*Iyaivatu karattalin kotumai illai*' (VI-5)

The noble birth of a person is determined from his kindness to others. In the same way the kindness is known by his liberal gifts.

'*Pe:rir pirantamai i:rattin aripa*'
'*I:ra mutaimai i:kaiyin aripa*' (II-2, 3)

The gift given with a motive is a mean one. He who enjoys his wealth alone without sharing it with others is indeed, a poor man.

'*Ta:no:r inpural tanimaiyin tuvva:tu*' (IV-10)

These ideas clearly enjoin that wealth should be shared with others gladly.

It is easy for those who have a kind heart and who have much sympathy for the sufferings of others to give gifts.

'I:ram veyyo:rkku nacaikoṭai eḷitu'
"Pa:ram veyyo:rkkup pa:ttu:ṇ eḷitu' (VIII-3, 9)

The great man does not despise the poor for not being liberal minded.

'Vaṟiyo:ṉ vaḷḷiyaṉ aṉmai paḻiya:r' (III - 9)

Education:

Not forgetting what was once learnt is better than acquiring new knowledge. Learning is better than noble birth. To worship the learned is betler than learning. (I - 3, 7, 8) One's education is understood by his knowledge. (II - 4) To learn without rendering any help to the teacher is not good education. (V - 6) The uneducated man is no better than a corpse. (VI - 6) It is not true to say that the educated cannot live happily. (VII - 1) The student who is an ardent lover of learning will never forsake the worship of his teacher. (X - 3) To possess good conduct is better than learning.

Friendship:

True friendship can be measured by the help rendered in affliction. (II - 3) A friend in need is a friend indeed. Kindless relationship is not friendship. The difference of opinion must be appreciated in friendship. (V - 3, 5) It is fruitless to seek help from the stranger. (IX - 10)

The mean old age is not different from indignation. (IV-9) Realising the birth to come and behaving in righteous manner is the duty of the old people. (V - 10) To wear the ornaments in the old age is not proper. (IX - 6)

Sometimes we find in *Mutumoḻikka:ñci*, two consecutive lines consisting of the same words with order changed a little. The use of the literary device not found elsewhere in *Patiṉeṇki:ḻkkaṇakku*, makes those passages highly beautiful.

It is easy to get happiness for those who desire sorrow. It is easy to get sorrow for those who desire happiness.

Tuṉpam veyyo:rkku iṉpam eḷitu
iṉpam veyyo:rkkut tuṉpam eḷitu (VIII-5, 6)

Other similar passages are :

Ciṟumai no:ṉa:to:ṉ perumaive:ṇṭal poy
perumai no:ṉa:to:ṉ ciṟumaive:ṇṭal poy (VII-7, 8)

Iṉpam ve:ṇṭuvo:ṉ tuṉpam taṇṭa:ṉ
tuṉpam veṇṭuvo:ṉ iṉpam taṇṭa:ṉ (X-7, 8)

The code of conduct of one country differs from that of another, because of climatic conditions, customs and manners. So the people of one country should not laugh at the code of conduct observed by another country. So this poet advises people not to despise the traditions and habits of foreigners, which may be different from those of themselves. It is for that reason that *A:ca:rakko:vai* too exempts foreigners from observing strictly the code of conduct prescribed for us.[1]

x *E:la:ti*

E:la:ti, one of the works of *Patiṉeṇki:ḻkkaṇakku* contains 80 *veṇpa:s*. The author of the treatise is *Kaṇime:ta:viya.r*, the pupil of *Ma:kka:yaṉa:r*. He is the author of another work by name *Tiṇaima:lainu:ṟṟaimpatu*. The prefix '*Kaṇi*' suggests that *Kaṇime:ta:vi* was an astrologer as *Kaṇiyaṉ Pu:ṅkuṉṟaṉa:r*. The title of the book '*E:la:ti*' literally means cardamom etc., *E:la:ti* is a medicine consisting of six ingredients like cardamom etc. usually powdered into one. Just as *E:la:ti cu:rṇam* (medicinal powder) cures the diseases, the moral precepts taught in this work cure people of moral (ills.) Each stanza in *E:la:ti* treats of six things. *E:la:ti* owes much to *Ciṟupañca-mu:lam*.

In Tamil works, we have no references regarding *E:la:ti*. But in Sanskrit there are three kinds of *E:la:ti* namely *E:la:t*

1 *A:ca:rak:* 100

girutham, *E:la:ticu:rṇam* and *E:la:ti Ka:ṇam.* These are explained in Ashtangs Hrutayam. *E:la:ti* in Tamil is like *E:lati Cu:rṇam* in Sanskrit. The preparation of *E:la:ti Cu:rṇam* is stated in Ashtanga Hrutayam.[1] *E:la:ti* tries to portray the ideal man but because of the number of statements to be compressed in a verse, it is very difficult to attain any poetic beauty in these statements.

The benefits of benevolence:

This poet elaborately speaks of the benefits of sharing the wealth with others. In 18 verses he states that those who feed the destitutes will be born as kings in the next birth. In the *veṇpa*: (49), he says that the person who feeds the ascetic with cow's ghee will become as wealthy as *Kupe:ra:*. In the verse (9), it is said that the patrons who afford food, lodging and clothes will live as reputed scholars. Those who give liberal gifts to suppliants will be received by *De:va:s* in Heaven (7, 34). The people who are lavishly giving their wealth to the needy have no need of books of knowledge (41). He who supplies sesame, cotton, oil, clothes, shoes, and shawl besides the meals with kindness will live happily with his wife (50). He who has dug wells and tanks, built choultries to reside in, maintained centres for distribution of drinking water and built mantaps will live with abundant wealth enjoying music, dancing, and bliss of love with his sweet heart (51). Those who wipe out the distress of hunger of others will live happily with their relatives. (55)

Recipients:

From *E:la:ti*, we learn what persons deserve gifts and what are the things to be given as gifts. According to the poet, *Kaṇime:ta:viya:r*, the ascetics, the bachelors, the weak, the forefathers, the destitutes, the children, the great, the

1 P. 27 *Tirikaṭukam* and *Cirupañcamu:lam* Edited by Prof. S. V.

persons who have lost their houses, their eyes, wealth, paddy and herds of cattle, the debtors, those who have no guardians, the lame, the elders, the parentless, the brahmins, the hungry, the panitents, the boys, the good who lead virtuous life, the women who suffered a lot in delivery, the pregnant, the mad, the patient who suffered from flatulency, the arrested, the persons who suffer by severe punishments, the low, the women, the sick persons who are suffering from diseases like itches, white leprosy etc., the wives who have lost their husbands, the dumb, the merchants who have lost their capital in business, the students, the wounded, the wanderers, the men who have lost their high positions, the persons who are incapable of earning, the beggars, the travellers, the labourers, relatives and the illiterate are fit to be helped.

The list of persons to whom gifts can be made as given In *E:la:ti* is more elaborate than the one we find in *Maṇi-me:kalai* where the poet says the blind, the deaf, the lame, those who have no guardians, and the sick are worthy of being helped.

> '*Ka:ṇa:r ke:ḷa:r ka:lmuṭap paṭṭo:r*
> *pe:ṇunar illo:r piṇinaṭuk kuṟṟo:r*'
>
> (*Ka:tai*: XIII : 111, 112)

That the poet has revealed a poetic talent of listing things of allied nature is evident from several stanzas. This kind of enumeration brings to the reader the full picture of a particular moral aspect.

Giving to the ascetics is emphasised in five places, to the blind in four, to those who have no guardians in three and to the lame, dumb, and forefathers in two places each.

Kinds of help :

The kinds of help which may be given to the needy are also elaborately described in *E:la:ti*. Of all the kinds, the

giving of food to the suppliant is the most important. Hence it is repeatedly emphasised by the poet, twenty two times. The other kinds which are stressed by the poet are curing diseases, giving clothes and providing lodging,

If the suppliants desire such things as elephant, horse, gold, girls, herds of cattle, they should be offered (49). In another *veṇpa:* (50), the things fit to be offered as gifts are mentioned. They are seasame, cotton, cloth, oil, dress, shoes, and shawl. It is good to contribute meals, dress, books and pencils to the school boys (63).

The benefits of giving gifts to others are pointed out in detail. The donor will be born as *Kupe:ra:* or king in the next birth. He will attain the everlasting bliss in the Heaven and in this birth also he will be wealthy.

ma:tavarkku u:ṇi:nta:ṉ vaicira
vaṇṇaṉa:y va:ḻva:ṉ vakuttu (49)

Paṇṇiyu:ṇ i:yntavar palya:ṉai maṉṉara:y
eṇṇiyu:ṇ a:rva:r iyaintu (52)

"I:ttuṇpa:ṉ
te:va:ti te:vaṉa:t te:ṟu" (32)

Pa:ṭaloṭu a:ṭal payiṉṟuyar celvaṉa:yk
ku ṭaloṭu u:ṭaluḷa:ṉ ku:rntu (51)

In the *Caṅkam* age, some patrons practised generosity for its own sake without expectation of any reward. Hence in the *Caṅkam* classics there is not much stress laid on the fruits of generosity by the poets. But subsequently people ceased to be generous just for the sake of being liberal. Therefore people had to be lured into being munificent by holding out good rewards in this birth and in the next. So we find in *E:la:ti* an elaborate account of the benefits that will accrue to a person if he makes generous gifts.

Jain doctrines :

The battle-field, the flooded river, gambling houses, the prison, the place of taming tuskers for fighting, the places where elephants, horses, and chariots are kept-these places are not to be seen and desired. (12) Hunting the deer, gambling, and drinking liquor are mentioned as the chief evils. (18) The poet advises the people not to hear the music and witness the acting of the prostitutes. If they do so, they will meet with hatred, blame, evil word and death. (25) A man of good conduct will not go to the places where dancing, festivals, and marriages are going on. Nor will he be found in spots where murders and battles are taking place. If he goes, he will suffer loss of wealth and ignomy. (62) In the *veṇpa:* 58 water sports are also considered to be evil acts.

The Jains detested singing and dancing because they were conducive to love making and so were an obstacle to attain salvation. Hence the Jain poet, *Kaṇime:ta:viya:r* in his work condemns music and dance. (25, 62) Most of the Jains were not accustomed to bathing and hence we find the poet condemning water sports too.

In spite of that, in one *veṇpa:* he praises singing and dancing. The person who has done virtuous deeds like digging wells, building huts etc., will be a rich man enjoying music and dance performances besides the bliss of love with his sweet heart.

Uṇṇi:r vaḷaṅkuḷam ku:val vaḻippurai
taṇṇi:re: ampalamta:ṉ pa:ṟpaṭutta:ṉ-paṇṇi:ra
pa:ṭaloṭu a:ṭal payiṉṟuyar celvana:yk
ku:ṭaloṭu u:ṭaluḷa:ṉ ku:rntu (51).

Though in verse 62 the poet states that the man of good conduct does not attend marriages, in *veṇpa:* (73) he regards the married life as good as ascetic life.

Maṉaiva:ḻkkai ma:tavam eṉṟiraṇṭum ma:ṇṭa
viṉaiva:ḻkkai ya:ka viḷaipa (73).

Since this work was meant to be read by all religionists not only the Jain point of view but also other points of view regarding moral conduct have been given.

By pointing out the mortality of man the poet exhorts him to lead a virtuous life and perform penance. When the allotted span of life is over, *yama:* does not hesitate to take away his soul. He never fears the enemy's dagger or considers valour, beauty, personality, administrative capacity, or wealth (22). The God of Death *Yama:* never leaves him, though he weeps, though he is valiant, though he cries out loudly and though he praises or worships him (37)

Reference to laws of inheritance:

In *E:la:ti* we find a reference to laws of inheritance of property. Twelve kinds of sons (Dvdasaputras) are mentioned. (30, 31) They are;

1	*Auratan*	— born to the husband
2	*Ke:ttiracan*	— born to another though she has a husband
3	*Kaniñan*	— born to an unmarried girl
4	*Kutottupannan*	— born in clandestine love
5	*Kiri:tan*	— the child bought for money
6	*Pounarpavan*	— born to a widow who has remarried
7	*Tattan*	— adopted child
8	*Cako:tan*	— born after marriage to a woman who was pregnant during her marriage
9	*Kiruttiraman*	— child found on the way and brought up
10	*Puttiriputtiran*	— born to his daughter

11	*Apavittan̲*	— child neglected by parents and then protected by anyone
12	*Upakirutan̲*	— child received as gift

These laws of inheritance are very much like the laws of inheritance which prevailed among the *A:ryan̲s.* In laws of *A:ryan̲s* must have spread and become popular in course of time and *E:la:ti* must have been written during that period. Hence we find the laws of inheritance mentioned in the Smritis stated in this work by a Jain poet.

6

Tirukkural

Though *Tirukkural* is traditionally included in *Patinenki:l-kkanakku*, it is the greatest book among all ethical treatises in the whole of Tamil literature. So we are devoting a separate chapter to *Tirukkural* to point out its essential features in many respects.

Many poets have poured out their grateful encomia in verses on *Tirukkural* and those verses were collected together under the name of '*Tiruvalluva ma:lai*'. No other work enjoys this rare distinction of the collection of encomia on it, constituting a separate work by itself. Realising the greatness of *Tirukkural* many countries in the world have translated it into their own tongues. Like the Bible, it was held sacred and used in administering oath to witnesses in courts. The commentaries on *Kural* are more numerous than those on other works in Tamil. Even now new commentaries are written on it. The old commentators including *Parime:lalakar* are ten. The new

commentators are about more than twenty and they include scholars like *Aracañcaṇmukaṉa:r*, Tiru Vi. Ka, and Dr. M. Varadarajana:r. There are echoes of *Tirukkuṟaḷ* in all the later works. Many works illustrating *Tirukkuṟaḷ* with historical anecdotes and legendary stories have come into being. Ethical treatises like *Putumaikkuṟaḷ* imitating the original metre have been written. Hundreds of critical works in prose on *Kuṟaḷ* have appeared and are appearing.

Tiruvaḷḷuvar has given expression to thoughts and feelings which are applicable to all countries at all times. Hence it has and will always have universal appeal. *Iṟaiyaṉa:r* praises it as follows in *Tiruvaḷḷuvama:lai.*

> *"Eṉṟum pulara:tu yaṇarna:ḷ cellukiṉum*
> *niṉṟalarntu te:ṉpiliṟṟum ni:rmaiyatu"* (3)

Tirukkuṟaḷ is free from narrow sectarianism. It can be accepted by all religionists. It contains moral ideas which are meant for all people irrespective of caste, creed or profession.

When comparing *Tirukkuṟaḷ* with *Bhagavat-Gita*, Albert Schweitzer says, "according to the *Kuṟaḷ* duty is not confined, as in the Bhagavat-Gita, to what the caste calling involves, but consists general in all that is good."[1]

In other languages the three primary themes - *Aṟam*, *Poruḷ* and *Iṉpam* - are dealt with only separately. But in *Kuṟaḷ* all of them have been brought together and hence it is also called '*Muppa:l*'. Though it treats of *Poruḷ* and *Iṉpam*, it does so on the basis of *Aṟam* and so it is known as '*Aṟam*'. Virtue is necessary for wealth and pleasure. Riches and joys earned in an unrighteous way will lead to pain.

> *'Aṟaṉ i:ṉum iṉpamum i:ṉum tiṟaṉaṟintu*
> *ti:tiṉṟi vanta poruḷ'* (754)
> *'Aṟatta:ṉ varuvate: iṉpam'* (39)

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It is often said that a didactic work will have no literary value. The couplets of *Tirukkuṟaḷ* are not mere didactic verses. They are the poetic expressions of a great soul, blessed with imagination and divine vision, who had lived and therefore expressed this world of ethical mysticism in his poetry. Therefore they have their value as the poetic expressions of the moral life.

Though many moral books appeared after *Tirukkuṟal*, it remains unequalled and unsurpassed in its field. The utter simplicity of his language, his crystal clear utterances, precise and forceful, his brevity, his choice diction, no less his inwardness, his learning, culture and wisdom, his catholicity and electicism, his gentle humour and wholesome counsel have made him (*Tiruvaḷḷuvar*) an object of veneration for all time and his book is considered the *ve:da*: of the Tamils says Prof. S. Vaiyapurip Pillai.[1]

Tirukkuṟaḷ is divided into three parts-*Aṟattuppa:l*, *Poruṭpa:l* and *Ka:mattuppa:l*. There are 38 chapters in *Aṟattuppa:l*. The first four chapters are called '*Pa:yiram*'; the next 20 chapters '*Illaṟaviyal*'; the next 13 chapters *Tuṟavaṟaviyal*. *Poruṭpa:l* contains 70 chapters the first 25 dealing with Kings and their duties etc., the succeeding 32 chapters with the rest of the constituent elements of a state and the next 13 with miscellaneous matters. The third part *Ka:mam* contains 25 chapters, the first 7 being on premarital love (*Kaḷavu*) and the next 18 on marital love, according to *Parime:laḷakar*, the erudite commentator of *Tirukkuṟal*. There are thus 133 chapters in all, each chapter containing ten couplets.

Aṟattuppa:l :

In *Pa:yiraviyal* of *Aṟattuppa:l*, the first ten couplets forming the first chapter are invocatory verses. No particular

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God is invoked. The God, *Tiruvaḷḷuvar* speaks of, is an embodiment of all the virtues. He is described as immaculate wisdom, the spirit without desire or aversion, one who has quenched the desires of the five senses and the ocean of righteousness. Perhaps he thought those who worship such a God will themselves become the embodiment of virtues.

Next to the grace of God what sustains life is rain. So in the next chapter he sings the glory of rain. In those days Rain was worshipped as a deity. Hence *Iḷaṅko:vaṭikaḷ* offers his worship to the Rain-God and invokes his blessings. The rain and the cloud have provided *Tiruvaḷḷuvar* with many lovely and apt similes in his work [1] Without rain the country cannot prosper, there will be no munificence or penance; virtue will not flourish, agriculture will suffer. People will not lead a life of righteousness. So realising the indispensability of rain the poet has sung its praise. Thus he worships God in the form of nature.

The greatness of those who have taken to ascetic life and follow a vigorous code of moral conduct is celebrated in the next chapter. The world continues to exist because of the good men who live in it. Hence the poet extols virtuous men who show kindness and love to all living creatures.

The next chapter, *Aṟaṉ valiyuṟuttal* (emphasising virtue) is a sort of preface (*pa:yiram*) to *Tirukkuṟaḷ* indicating the nature of the theme that is going to be treated. In this chapter, *Tiruvaḷḷuvar* defines '*Aṟam*'. If a man wants to become eminent by virtue of his good qualities mental purity is absolutely indispensable. So *Tiruvaḷḷuvar* says mental purity is *Aṟam*; all else is vain show.

> '*Maṉattukkaṇ ma:cila ṉa:tal aṉaittaṟaṉ*
> *a:kula ni:ra piṟa*' (34)

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1 *Tiruk*: 211, 542, 545, 1192

Only where the mind is pure, thought, word, and deed will be pure. If the mind is impure though word and deed may be good, they will be useless. "Upanishads also insist inner purity is more important than outer conformity. Not only do the upanishads say, do not steal', 'do not murder', but they also declare, 'do not covet' or 'do not hate or yield to anger, malice, and greed'. The mind will have to be purified, for it is no use cutting the branches if one leaves the roots in tact."[1]

Wherever he talks of virtue he talks of the mind, for mind is the basis for all thoughts and words and deeds.

'Tan̲n̲eñ caṟivatu poyyaṟka' (293)

'Neñcil tuṟava:r tuṟanta:r po:l' (276)

'Man̲attatu ma:ca:ka ma:ṇṭa:r ni:ra:ṭi' (278)

'Vañca man̲atta:n̲ paṭiṟṟoḻukkam' (271)

'Man̲atta:n̲um ma:ṇa: ceyya:mai talai' (317)

If the mind is to be kept pure, it must be free from evil thoughts. In *Kuṟaḷ* 35, he explains that virtue consists in avoiding envy, lust, wrath, and harsh word. Every man born in this world should practise virtue to the extent possible.

To make an individual cultured domestic life is very necessary. Realising this truth *Tiruvaḷḷuvar* begins *Aṟattuppa:l* with an account of domestic life. It helps one to get rid of selfishness and to care for common good. Chapters on wifely virtues (வாழ்க்கைத் துணை நலம்), progeny (மக்கட் பேறு), hospitality (விருந்தோம்பல்), generosity (ஈகை), and benevolence (ஒப்புரவறிதல்) are therefore included in *Aṟattuppa:l.* Husband and wife begin to love their children to start with. Later they love the village, the country and the whole world. Such a universal love may be developed only by the people who have led a family life.

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The later stage of domestic life is the life of renunciation. Since people who have taken to ascetic life become the preceptors of those in family life, they are called' '*Aṟavo:r*'. Because of their gracious life and good conduct they are known as '*Antaṉars*'. As they have renounced all desire, they become ascetics.[1] *Tolka:ppiyar* holds the same view that a life of renunciation comes best after a family life.[2] On the contrary, *Na:laṭiya:r* insists on renouncing life from young age itself. It begins with chapters on the impermanence of life and worldly prosperity. *Na:laṭiya:r* represents the Tamil Society in the middle age influenced by Jain doctrines.

Love is the characteristic quality of married life; its result is virtue. (45) The ways of developing love are indicated in *Aṟattuppa:l*. Helping others as much as possible must be the goal of life. Practising generosity towards individuals is emphasised in the chapter '*I:kai*', and helping society as a whole is stressed in '*Oppuravaṟital*'. Even though there are many ways of earning fame, the best is by practising generosity according to *Tiruvaḷḷuvar*.

> '*I:tal icaipaṭa va:ḻtal atuvallatu*
> *u:tiyam illai uyirkku*' (231)

The happiness which springs from the pleasure of giving is one of the best kinds of happiness. (228) *Vaḷḷuvar* compares this happiness with the happiness derived from sexual union (1107). Hence the poet regards practising generosity as a duty of the house holder. He is the mainstay of ascetics, the needy and the dead. (42) It is his supreme virtue to fulfil his obligations to forefathers, gods, guests, and relatives. (43)

One can gain as much by following the path of righteousness in domestic life as by leading a life of renunciation. (46)

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1 P. 179 *Paṇṭait Tamiḻar iṉpiyal va:ḻkkai*
2 *Tol*: 1138

If people live as they ought to in domestic life, they will be placed among the Gods (50).

Though the moral principles which *Tiruvaḷḷuvar* enunciates are of the highest order, he knows what human nature is capable of achieving. So here and there he gives moral precepts which can be practised even by the low and the poor. In other words, different moral precepts are given for different kinds of people.[1] That is why he calls upon people to practise virtue incessantly as much as possible.

"*Ollum vakaiya:ṉ aṟaviṉai o:va:te:*
cellum va:yella:m ceyal" (33)

In *Kuṟaḷ* 230, he states even death is more joyful where charity cannot be exercised. This exhortation is intended for the idealists. But in *Kuṟaḷ* 480, he says the wealth of the man whose liberality does not weigh the measure of his property will quickly perish. Obviously the poet does not want every one to practise generosity as liberally as *Pa:ri* or *Ka:ri*. Ordinary men are required to be as liberal as is permitted by their means. This suggestion is eminently a practical one.

Being generous with the expectation of a reward is not desirable. We must be benevolent without seeking a return like the cloud.

"*Kaimma:ṟu ve:ṇṭa: kaṭappa:ṭu ma:ṟima:ṭṭu*
eṉṉa:ṟṟuṅ kollo: ulaku" (211)

Here the word used for benevolence is '*Kaṭappa:ṭu*' which literally means duty. So the poet suggests that it is the duty of every one to be benevolent. Even if heaven were to be denied to the giver, giving alms would be highest virtue.

"*Me:lulakam*
illeṉiṉum i:tale: naṉṟu". (222)

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1 P. 149 *Vaḷḷuvam* by Dr. V. Sp. Manickam

Here also the poet indirectly hints that benevolence should be practised without any expectation of reward.

The two virtues on which *Tiruvaḷḷuvar* lays emphasis are non-killing and truth.

"*Oṉṟa:ka nallatu kolla:mai maṟṟataṉ*
piṉca:rap poyya:mai naṉṟu". (323)

There are three *Kuṟaḷs* which are given as the personal experience of the poet.[1] One among them states that in all the scriptures we have read, there is no virtue greater than veracity. He stands for absolute and complete truth. His attitude to it is an uncompromising one. Yet occasionally he is prepared to tolerate a little falsehood, if it confers on others a benefit that is free from fault.

"*Poymaiyum va:ymai iṭatta puraiti:rnta*
naṉmai payakkum eṉiṉ". (292)

The words '*Va:ymai iṭatta*' indicate that falsehood then has the nature of truth, in any case it does not become absolute truth. This once again shows that the poet, out of kindness and love for erring weak humanity, is ready to relax a little the strictness of his moral code if such relaxation has a pure and beneficial effect.

The qualities that are necessarily to be found in a married man are needed by an ascetic also. Hence we find similar ideas both in *Illaṟaviyal* and in *Tuṟavaṟaviyal*. *Aṉpuṭaimai* (kindness), *Piṟaṉilviḻaiya:mai* (non-coveting another's wife), *Vekka:mai* (non-desiring to get other's property), *poṟaiyuṭaimai* (patience). and *Iṉiyavai ku:ṟal* (speaking sweet words) - these chapters are to be found in *Illaṟaviyal*. Correspondingly in *Tuṟavaṟaviyal* we find the following chapters: *aruḷuṭaimai* (gracefulness) *Ku:ṭa:-oḻukkam* (foul conduct that has to be avoided), *kaḷḷa:mai vekuḷa:mai* (non-getting angry) and *iṉṉa:ceyya:mai* (not-doing harm).

1 *Tiruk*; 61, 300, 1071

Though the virtue of non-meat-eating is common to both the married man and the ascetic, the chapter on it is found in *Turavaraviyal*, because it is less excusable in an ascetic than in a house holder. The ascetic is expected to develop a very high degree of purity of mind. He is required to conquer the five senses and not care very much for the development of the body. The eating of flesh may kindle his passion and it is especially forbidden for the ascetic.

Dr. Radhakrishnan says that the Indian thinkers believe in the dependence of mind on body and so prescribe purity of food as necessary for the purity of mind [1]

Compassion is the distinguishing quality of ascetics *Tiruvalluvar* says that the true form of penance is to endure all pain and to abstain from injury. (261) Since non-meat-eating is one form of compassion, it is spokeu of in *Turavaraviyal* From compassion spring the following qualities, namely, absence of fraud, not being angry, not doing evil, not killing and the extirpation of desire. They are to be found where there is compassion. Hence they are elaborately treated, each in a separate chapter in *Turavaraviyal.* Before the light of compassion the darkness of evils is dispelled. Similarly before the light of love, the darkness of evils like coveting another's wife, envy, back-biting, and speaking useless words, will be dispelled. These are treated, each in a separate chapter, in *Illaraviyal.* Love also leads to positive virtues like hospitality, speaking pleasant words, gratitude, impartiality, self-restraint and forbearance. If a man wants to become perfectly virtuous, he should practise the negative or taboo virtues like not envying and not back-biting and positive virtues like hospitality and gratitude. This is empasised by *Tiruvalluvar* in his treatise.

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Though there are thirty eight chapters in *aṟattuppa:l*, they are centre petal to the two virtues of love and compassion. Compassion is born out of love,

'Aruḷeṉṉum aṉpi:ṉ kuḻavi' (757)

It is to be noted that *Tirukkuṟaḷ* lays emphasis on love and the virtuous deeds proceeding from it. No one should deviate from the path of righteousness even on account of love. Though a person finds even his mother starving, he should not try satisfy her hunger with the help of money earned in the wrong way. The food necessary must be obtained with the help of the money acquired in the proper manner.

'I:ṉṟa:ḷ pacika:ṇpa: ṉa:yiṉum ceyyaṟka
ca:ṉṟo:r paḻikkum viṉai" (656)

Vaḷḷuvar stresses in several places that both ends and means should be virtuous. He requires us to forsake in the very moment of acquisition that gain wrongly acquired though it should bring advantage. (113)

Love and virtue must always go together. Love without virtue or virtue without love, is harmful. That is why the poet says if married life possesses love and virtue it becomes a life of perfect grace and gain.

"Aṉpum aṟaṉum uṭaitta:yiṉ ilva:ḻkkai
paṇpum payaṉu matu" (45)

Since there can be no virtue without love, the poet *Kaṭuvaṉiḷaveyiṉaṉa:r* in his invocatory song on *Tiruma:l* in *Paripa:ṭal*, sings that God is love among the virtues.[1] The Hindus say that God is love. *Tiruvaḷḷuvar* too calls God *'Aṟava:ḻi antaṇaṉ'*. (8) The Tamils have always seen God as the embodiment of love and worshipping such a God, have developed love towards all creatures.

1 Pari 3-65 'அறத்திறுள் அன்பு நீ'

Tiruvaḷḷuvar speaks about the impermanence of life in this world in one chapter, '*Nilaiya:mai*', only to the extent of preventing a man from becoming proud and arrogant on account of his wealth, youth and beauty. It is not emphasised to such a measure as to develop a hatred for life. On the contrary, *Na:laṭiya:r*, a Jain work gives ethical significance to world and life negation in several chapters. Albert Schweitzer says 'in the *Kuṟaḷ*, world and life negation is only like a distant cloud in the sky'[1]. Earthly love has been lauded in as many as 250 *Kuṟaḷs* in *Ka:mattuppa:l*. This is another example to prove that *Tiruvaḷḷuvar* does not always soar very high and that he descends to the level of the work-a-day world.

Tiruvaḷḷuvar in one chapter speaks of the part played by fate in life. In *Kuṟal* (380) he asks whether there is anything so potent as fate. Yet he believes that fate can be ultimately conquered by human endeavour and effort. In *Kuṟaḷ* 620, he says that those who strive strenuously, unflinchingly, or perseveringly will rout the relentless fate.

"*U:ḻaiyum uppakkam ka:ṇpar ulaiviṉṟit*
ta:ḻa: tuñaṟṟu pavar". (620)

Poruṭpa:l:

The second part of *Tirukkuṟaḷ*, *Poruṭpa:l*, is divided into three divisions by *Parime:laḻakar* and into six by *Maṇakkuṭavar*. *Po:kkiya:r's Veṇpa:* in *Tiruvaḷḷuvama:lai* states the classification of *Poruṭpa:l* into seven divisions consisting of seventy chapters. According to him the divisions are *araciyal* (25 chapters), *amaicciyal* (10), *aran* (2), *ku:ḻ* (1), *Paṭai* (2), *naṭpu* (17), and *kuṭi* (13). *Tiruvaḷḷuvar in Kuṟaḷ* 381 states he who possesses these six things viz. an army, people, wealth, ministers, friends and a fortress is a lion among kings. The six things along with the king are the seven subjects treated in *Poruṭpa:l*. Hence the classification of *Poruṭpa:l* into seven divisions is

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most appropriate. *Ka:ḷiṅkar* one of the commnetators of *Tirkkuṟaḷ* agrees with this classification.[1]

Those were days when monarchy was accepted as the best form of government. The people believed in the divine right theory of kingship. The king protected his subjects, as God does. *Kuṟaḷ* 388 States that the king who performs his own duties and protects his subjects will be esteemed a God among men. *Namma:ḷva:r* says in *Tiruva:ymoḻi* that seeing a good king is like seeing *Tiruma:l*.

> "*Tiruvutai maṉṉaraik ka:ṇiṉ*
> *Tiruma:laik kaṇṭe:ṉe: eṉṉum*" (34: 8)

Hence the first chapter in *Porutpa:l* is on 'The greatness of a king' (*Iṟaima:ṭci*). *Porutpa:l* not merely deals with the earning of wealth, but also treats of good government, efficient administration, the duties of the kings, the duties and the responsibilities of ministers, envoys, detectives who assist the kings and the duties of the citizens.

Tiruvaḷḷuvar did not like to lay down laws which differ from caste to caste. He has placed before us only laws of universal application. While talking about the duties and responsibilities of a king, the poet says that the ruler must wield his sceptre to give good and clean government to the people. He must be filled with mercy and kindness for his subjects. He must protect the poor and the weak. He must maintain law and order in the state. He must tread the path of righteousness. Beneficence, benevolence, rectitude and care for his people confer a distinction upon a king

> "*Koṭaiyaḷi ceṅko:l kuṭiyo:mpal na:ṉkum*
> *uṭaiya:ṉa:m ve:ntark koḷi.*" (290)

If *Vaḷḷuvar* had written about the external appearance, dress, ornaments and other paraphernalia of kings they would not have been applicable now, when monarchy has been replaced by other forms of government. Since he deals only

1 *Ka:ḷiṅkar's* commentary on *Kuṟaḷ* 381

with the ways of governing well and laws of administration, they hold good for ever, irrespective of the form of govern ment which prevails from time to time. He stresses the idea that it is the duty of the king to protect his subjects, in several places. Some of those places are listed below:

'Kuṭi taḻi:k ko:lo:ccum ma:nila maṉṉaṉ' (544)

'Muṟai ceytu ka:ppa:ṟṟum maṉṉavaṉ' (388)

'Kuṭi o:mpal na:ṉkum uṭaiya:ṉ' (390)

The chapters on 'the greatness of a king' (*Iṟaima:ṭci*) the rightness of sceptre (*ceṅko:ṉmai*), the cruel sceptre (*koṭuṅ-ko:nmai*), and the absence of terrorism (*veruvanta ceyya:mai*) emphasise that it is the primary duty of the king to take care of the well being of the subjects.

Since education is indispensable for all men and women and only government can provide facilities for such universal literacy the chapter on education is included in the section of '*Araciyal*'. Greater harm will result if the king and his subjects are uneducated. Learning can be acquired not only by reading and writing but also by hearing the words of wisdom spoken by elders. Hence there is a need for including a chapter on '*Ke:ḷvi*' (learnig by hearing). As the investigation of what is said by another is necessary to come to a conclusion about the truth in it, a chapter on '*Aṟivuṭaimai*' is included. 'Generally to the treatment of every subject he devotes one chapter consisting of ten couplets. This restriction which he imposed on himself he has to relax while treating of education which is vast. On it he has to write many chapters. He classifies education into further subdivisions like 'Learning' (*Kalvi*), 'Ignorance' (*Kalla:mai*,) 'Hearing' (*Ke:ḷvi*), and 'the possession of knowledge' (*Aṟivuṭaimai)* and devotes a chapter to each. In the same way, the vast subject of generosity is dealt with under several heads like hospitality (*Virunto:mpal*), charity (*I:kai)*, benevolence (*Oppuravaṟital*); the vast subject of comradeship is spoken of under several heads like 'friendship'

(*Natpu*). 'Investigation in forming friendship' (*Natpa:ra:ytal*), 'Evil friendship' (*Ti:natpu*), and 'unreal friendship' (*Ku:ta:-natpu*).

The King should rule with the help of old and wise counsellors. He should not associate with the base. He must carefully choose his friends. These moral principles are more necessary for kings than for ordinary individuals.

The king and his officers must discharge their duties without violating truth and justice. They should abstain from drinking toddy; they should not seek the company of wanton women. Drinking and debauchery will bring ruin to the whole country.

In *Manuni:ti* agriculture is looked down upon. On the contrary, in *Tirukkural* it is praised as the back-bone of a country's economy. *Tiruvalluvar* says that agriculturists are, as it were, the linchpin of the world. They alone live by agriculture.

'*Uluva:r ulakatta:rk ka:ni*' (1032)

'*Ulutuntu va:lva:re: va:lva:r*' (1033)

In a welfare state there is no place for poverty and suffering. If every man works with the conviction that his honest work is necessary for the uplift of his country, there will be no penury in that land. Every man must make it a point to live by the sweat of his brow, not live on the work done by others. *Valluvar* says that the maiden earth will laugh at the sight of those who plead poverty and lead an idle life.

"*Ilamen racaii iruppa:raik ka:nin*
nilamennum nalla:l nakum" (1040)

It is a shame for able-bodied men to beg and it degrades society. So the disgracefulness of begging is set forth elaborately by the poet. Under the guise of scolding God, he scolds idle beggars. He states, 'if the creator of the world

has decreed even begging as a means of livelihood, may He too go abegging and perish"

"Irantum uyirva:ḻtal ve:ṇṭiṉ parantu
ketuka ulakiyaṟṟi ya:ṉ" (1062)

The king should not tolerate those people in his country who make money by short cuts oppressing the people. He should punish them. If harm is done to a king personally, he can forgive and return good for evil. But if harm is done to the country, it becomes the duty of the king to punish him. There is no place for clemency in such a circumstance. For a king to punish criminals with death, is like pulling up the weeds in the green corn. (550) He adds, in guarding his subjects against injury from others and in preserving them himself to punish crime is not a fault in a king, but a duty.

"Kuṭipuṟañ ka:tto:mpik kuṟṟam kaṭital
vaṭuvaṉṟu ve:ntaṉ toḻil". (549)

There are three common theories concerning punishment- the deterrent, the reformative and retributive. Whilst retributive punishment has been condemend, punishment itself has been defended. It is to be inflicted, not because wrong has been done, but in order that further wrong be not done. Its object is held to be, either to deter from crime or to reform the criminal, or by means of elimination or seclusion to make it physically impossible for him to commit fresh crimes.[1]

The king must punish criminals, but at the same time he must be merciful also. Such a king will get the whole world to rule over.

"Karumam citaiya:mal kaṇṇo:ṭa valla:rkku
urimai uṭaittiv vulaku". (578)

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Though there are many points of agreement between *Arthasa:stra:* and *Tirukkural*, there are also some differences. The former bases its laws on the caste system. It says that money may be earned in any way without regard to the means employed.

It emphasises that the means must be as noble as the end itself.

Kural 660 says that to try to lay by wealth by means of guile is like trying to preserve water in a pot of clay that is not baked. Not all the ethical works of the world stress that the means also must be good to achieve a noble end. But this is emphasised in *Tirukkural* in all the three parts - *Aram*, *Porul*, and, *Inpam*.

In the chapter entitled 'The country' (*Na:tu*) the poet describes the land of his heart's desire. That is the great country where unfailing fertility spreads, and where virtuous persons and worthy men of ample wealth dwell together. (731) A kingdom is that which ramains free from excessive starvation, irremediable epidemics and destructive foes. (734) The ideal kingdom is that which is free from factions, desolating civil strife and lurking murderers who afflict the king. (735)

The learned say that those are kingdoms which are self-sufficient and do not depend for their prosperity on help from foreign countries. Those which rely on foreign aid are not deemed to be countries at all.

> "*Na:tenpa na:ta: valattana na:talla*
> *na:ta valantaru na:tu*" (739)

What *Tiruvalluvar* deals within *Porutpa:l* is the life of the people in a country that is governed well. The quality of the life led by the people depends upon the wealth of the land. Hence it treats of the land of his dream in *Porutpa:l*.[1]

1 P. 56 *Tiruvalluvar* allatu *Valkkaivilakkam*

If a country is to come up to the expectation of *Tiruvaḷḷuvar* it must possess people of very high and noble qualities. These qualities are spoken of at length in 13 chapters under the head of '*Kuṭiyiyal*, (Citizenship).

The citizens must uplift the society by being energetic and enthusiastic. They must be the repositories of nobility, honour, greatness, perfection, and courtesy. They must give liberally to the poor. The poet says that the wealth of him who never bestows anything on the destitute is like a woman of beauty growing old without a husband (1007) They must be ashamed of doing evil deeds. They must increase the wealth of the land by their hard work. Begging should be considered degrading. The citizens must be free from all kinds of baseness like jealousy and despicable miserliness. Since base men do not deserve any notice, the poet has relegated them to the last chapter of *Poruṭpa:l*. But still he talks about them because he is anxious that the citizens should not become base.

Though the country possesses all these excellences, if the ruler is not an able one, the kingdom will come to grief.

> "*A:ṅkamai veytiyak kaṇṇum payamiṉṟe:*
> *ve:ntamai villa:ta na:ṭu*". (740)

So once again *Tiruvaḷḷuvar* speaks about the able administrator in the chapter '*Na:ṭu*'. As is the king, so are the people. If the king deviates from the path of virtue, the citizens also will do so. The misrule of a king will affect the movement of the planets, as a result of which there will be no rain and therefore no life on earth. So the king should realise that he is the life and breath of all creatures, and act accordingly.[1] Thus we find described in *Poruṭpa:l* the qualities that make the administrators and citizens virtuous and cultured.

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1 *Maṇime:kalai* VIII: 8-12

Ka:mattuppa:l

Ka:mattuppa:l contains 25 chapters. These chapters are divided into three sections by some, according to the speakers—the hero, the heroine, and both.[1] By some other commentators they are divided into five sections, according to the five regions *kuṟiñci*, *mullai*, *marutam*, *neytal* and *pa:lai* at the rate of five chapters for each region.[2] *Parime:laḻakar* divides it into two sections - *Kaḷavu* and *Kaṟpu*.

The word '*Ka:mam*' was not degraded in its meaning in *Vaḷḷuvar's* time as it is now. Since the word has degraded in meaning, some modern scholars do not want to call this part '*Ka:mattuppa:l*'. They want to call it '*Inpattuppa:l*'. The poet himself draws a distinction between *Ka:mam* and *Iṉpam* in *Kuṟaḷ* (1330), where he says bickering adds delight to love. 'ஊடுதல் காமத்திற்கின்பம்' The word '*Ka:mam*' is used in its good sense in many places. Hence it is not derogatory to call the last part of *Kuṟaḷ* '*Ka:mattuppa:l*'.

We find the tradition of the *Cañkam* age followed in *Tirukkuṟaḷ*. In *Ka:mattuppa:l* every couplet is a dramatic monologue of *akam* variety. Some *tuṟais* in *Akattiṇai* have been handled with imagination and dramatic power. One sided love (*Kaikkiḷai*) and improper love (*Peruntiṇai*) do not find a place in *Ka:mattuppa:l*.

The *Ka:masa:stra:s* or *Su:tra:s* like those of *Va:tsya:yaṉa:* deal with love from a scientific point of view, analysing all kinds of love, legal and illegal. They approach the human passions and physical pleasures from the descriptive and the objective point of view without any thought of the values of human life. *Tiruvaḷḷuvar*, however, coming to deal with the values of life, is very much concerned with ideals. There-

1 *Tiruvaḷḷuvama:lai*-27

2 P. 20 *Tiruvaḷḷuvar* by Celvakkecavaraya Mudaliyar Ed. 1920

fore his is a normative and idealistic approach At the next stage this pure love is identified with the mystic divine love. It enabled later the *Na:yanma:rs* and *A:lwa:rs* to express the love of man for God in terms of sexual love.[1]

The hero and the heroine meet unexpectedly. They understand and love each other. Their love grows. The lover praises the beauty of the lady love Then the rumour about their clandestine love spreads. So they are compelled to marry each other. After their marriage the husband separates from his wife for acquiring wealth. The separation is painful. The poet makes use of this separation to reveal fully the heroine's love for the hero. After acquiring wealth the hero returns. Love bickerings wet their appetite. At last the lovers are happily reunited. The connected way in which *Valluvar* narrates the life of the lovers formed the basis for the development of Kovai Prabandams in later days.

The chapter '*Ilva:lkkai*' in *arattuppa:l* describes the sacrifices made by the lovers for their relatives and their guests. *Ka:mattuppa:l* describes the sacrifices which the lovers make for each other. They identify themselves completely with each other.[2] The true love between the couple teaches them to regard other people's suffering as their own.

Love bickerings belonging to *Marutattinai* have been described beautifully by *Tiruvalluvar*. The *Cankam* classics did not disapprove of meat eating and toddy drinking. Hospitality invariably meant the giving of meat and liquor to guests. But *Tiruvalluvar* condemns those in the chapters 'Renunciation of flesh' (*pula:l maruttal*) and 'not drinking toddy' (*Kallunna:mai*). In the same way he purifies and ennobles love bickerings by his own new method of treatment of the subject. In the *akam* literature of the *Cankam* period,

1 P. 200 *Valluvar Kanta Na:tum Ka:mamum*
2 P. 291 *Tiruvalluvar* or *Va:lkkai Vilakkam*

the poets mostly made the association of the hero with the prostitute the cause of the quarrel between the lovers. But *Vaḷḷuvar* never makes mention of prostitues as the cause of love bickerings. Thus *Vaḷḷuvar* broke from the time old tradition and made the moral code purer and nobler. All this shows how much he was attached to virtuous conduct. The last three chapters of *Ka:mattuppa:l* in general and among them the chapter on '*Pulavinuṇukkam*' (feigned anger) in particular illustrate the high imaginative power of the poet.

Feigned anger should not exceed a limit. A little dislike is like salt in proportion; to prolong it a little is like salt a little too much. (1302) The reasons given for the feigned anger of the lady-love bear testimony to the imaginative faculty of the poet. When the hero says he will never part from the heroine in this iife, her eyes are filled with tears, for she is grieved to think that the statement implies he will forget her in the next life (1315).

When the hero says to the heroine that he was remembering her in separation, she gets angry by saying that the need for remembering arose because he forgot her. She relaxes her embrace and feigns dislike. (1316)

When the hero suppresses his sneezing, she weeps saying that he did so to hide from her his own people's remembrance of him.

> "*Tummuc ceṟuppa aḻuta:ḷ numaruḷḷal*
> *emmai maṟaittiro: eṉṟu*" (1318)

There is an ancient conception among the Indians that a person will sneeze if he is remembered by his friends or relatives.

Virtues in Ka:mattuppa:l:

Though *Ka:mattuppa:l* deals with love, there are also some moral ideas conveyed. By way of giving a simile to the

pleasure of sexual union, he says that the happiness obtained by a man who lives by his own earnings sharing them with others is equally great.

"Tammil irurtu tamatupa:ttu untarra:l
amma: arivai muyakku". (1107)

In the same way to illustrate the point that repeated Intercourse creates a desire for more, he says the more one learns the more one discovers one's ignorance.

"Airto: rariya:mai kantarra:l ka:mam
cerito:rum ce:yilai ma:ttu". (1110)

To explain that love is more delightful in dislike than in intercourse, he states that to digest what has been eaten is more delightful than to eat more.

"Unalinum untatu araliṉitu ka:mam
punartaliṉ u:tal iṉitu". (1326)

The poet's imaginative power is seen in some other couplets also of *Tirukkuraḷ*. The *aniccam* flower is so tender that it withers even when smelt. When such a flower with its stem removed is placed on the tresses of the heroine, her tender waist will break, says the poet (1115)

In another *Kuraḷ*, he describes the heroine, as saying that she is afraid, since her lover is in her heart, of eating anything hot, lest it should pain him.

"Neñatta:r ka:ta lavara:ka eytuntal"
añcutum ve:pak karintu" (1128)

Definitions of Morals:

Tiruvaḷḷuvar's definitions of certain moral ideas are precise and comprehensive because of his keen observation of life and his rich experience. With regard to some virtues he raises the question of what they are and then answers. For example

he questions what veracity is and then he answers the question by defining veracity not merely as truth but as that which consists in speaking such words as are free from the least degree of evil to others.

> *"Va:ymai enappatuvatu ya:tenin ya:tonrum*
> *ti:mai ila:ta colal".* (291)

He says in *Kural* 321 that never to destroy life is the sum of all virtuous conduct - a very good definition of virtuous conduct. He defines perfectly noble conduct (*ca:lpu*) accurately as that conduct which accepts defeat even at the hands of one's inferiors.

> *"Ca:lpirkuk kattalai ya:tenin to:lvi*
> *tulai alla:r kannum kolal".* (986)

He says there is no glorious wealth equal to freedom from desire.

> *'Ve:nta:mai anna viluccelvam'* (369)

He states in *Kural* 1043, that avarice is poverty.

> *'Nalkuravennum nacai'*

Such succinct and clear definitions of wealth and poverty, we cannot come across in other writers.

Moral Similes :

Sometimes a simile employed in a chapter will have no connection with it from the point of view of the theme. For example, the *Kural* 135, states that as the envious man is bereft of opulence, so the man of no demeanour is devoid of greatness. This occurs in the chapter on 'Decorum' (*Olukkamutaimai*). The simile employed contains an idea bearing on envy which is treated in another chapter, 'Not envying' (*Alukka:ra:mai*). To emphasise the moral that the envious man will not become wealthy, it is stated once in the chapter 'Not envying' where it properly belongs and repeated

in the chapter, Decorum as a simile. Perhaps he wanted to make *Tirukkural* true to its name of *'Aram'* by employing one moral precept as a simile to expound another moral precept. In illustration of this point several examples can be cited.

To neglect hospitality is poverty of poverty. To bear with the ignorant is might of might.

"Inmaiyul inmai virutora:l vanmaiyul
vanmai matava:rp porai" (153)

Forgetfulness will destroy fame, even as constant poverty destroys knowledge.

"Pocca:ppuk kollum pukalai arivinai
nicca nirappukkon ra:ṅku". (532)

As the gambler loves his vice the more he loses by it, so does the soul love the body the more it suffers through it.

"Ilattoru:um ka:talikkum cu:te:po:l tunpam
ulattoru:um ka:tarru uyir". (940)

In this *Kural* the main idea is used as simile.

As one's ignorance is discovered the more one learns, so does repeated intercourse with a well-adorned female only create a desire for more,

"Arito: rariya:mai kantarra:l ka:mam
cerito:rum ce:yilai ma:ttu". (1110)

As *Tirukkural* is full of apt similes, imaginative power, and words with great depth of meaning, it becomes a literary work of great merit. *Na:latiya:r* lays stress on world and life negation. It does not say much of world and life affirmation. *Tirukkural* is unlike *Na:latiya:r* in this respect. The didactic works like *Tirikatukam*, *Na:nmanikkatikai*, *Cirupañca-mu:lam* and *E:la:ti* have imposed restriction on themselves to treat of three, four. five and six moral ingredients respectively

in each stanza. So, they do not afford much scope for literary embellishments and flourishes. *In̲iyavai Na:ṟpatu* and *In̲n̲a:na:ṟpatu* instead of dealing with all the moral precepts necessary for life have selected some virtues only for treatment in them. *Paḻamoḻina:n̲u:ṟu* and *Mutumoḻikka:ñci* have just gathered a few proverbs and maxims. *A:ca:rakko:vai* confines itself to daily observances of life. *Tirukkuṟaḷ* examines all the moral laws, necessary for life and gives them with literary beauty and excellence, under the three heads of *Aṟam, Poruḷ* and *In̲pam.* Hence like the splendid moon among the stars in the sky, *Tirukkuṟaḷ* shines supreme among the ethical treatises.

7

Minor Ethical Works

Minor ethical treatises have been composed by the later Poets during and after the twelfth century A.D. with the intention of teaching moral precepts to the young in public schools as part of curriculum. Among the treatises, *A;tticu:ṭi* and *Koṉṟaive:ntaṉ* are deemed very important and popular works

Avvaiya:r

Avvaiya:r being a poetess, she understood very well the nature and psychology of children. *A:tticu:ṭi*, *Koṉṟaive:ntaṉ*, *Mu:turai* and *Nalvaḻi* were written by her purely for the benefit of children at a time when children's literature was little known. She may be said to be the pioneer in children's literature in Tamil. So her works became very popular among the minor ethical works in Tamil. *A:tticu:ṭi* is the first book in verse which the Tamil child learns. Since this work is read at an impressionable age, there is no Tamil child which

does not know *Avvaiya:r*. *A:ttic:uṭi* has been the source of inspiration, in later times, for similar works like *Putiya A:tticu:ṭi* even as *Tirukkuṟaḷ* has inspired *Putukkuṟaḷ* It has been regarded as a little scripture *(Ciṉṉave:tam)*. It has been written in a terse and epigrammatic manner with the help of easy and short phrases. Each epigram in *A:tticu:ti* consists roughly of two metrical feet, each generally consisting of two metrical syllables. The epigrams of *A:tticu:ti* are arranged in the alphabetical order of their first letters. This is a new form first introduced by *Avvaiya:r* Hence children find no difficulty in memorising it. After the completion of *A:tticu:ti*, they begin to learn *Koṉṟaive:ntaṉ* In *Koṉṟaive:ntaṉ* each line consists of four metrical feet, each foot consisting of two metrical syllables. *Koṉṟaive:ntaṉ* is on a slightly higher level than *A:tticu:ṭi*. Therefore it is most fittingly taken up second by the young. *A:tticu:ti* and *Koṉṟaive:ntaṉ* are so called because the initial verses begin with these phrases, that is, they happened to be the beginnings of the verses of prayer prefixed to these books.

Avvaiya:r's epigrammatic way of writing by using simple phrases has captivated the hearts of the young.

Aṟam ceya virumpu	(Love righteousness)
A:ṟuvatu ciṉam.	(Subdue wrath)
Iyalvatu karave:l	(Do not withhold what you can afford to give)

Koṉṟaive:ntaṉ forms a sort of commentary on some of the precepts contained in *A:tticu:ṭi*. *A:tticu:ṭi* requires the child to suppress wrath. (2) *Koṉṟaive:ntaṉ* gives the reason why wrath should be suppressed. It says that implacable anger will end in strife. (40) In the same way run the following epigrams in *Koṉṟaive:ntaṉ*. "The wicked shall possess the fortune of the miser". (4) "Envious talk ruins wealth". (12) "Against the king's wrath there is no protection" (88) and

"he who hates his townsmen shall perish root and branch" (6) are a commentary on some epigrams in *A:tticu:ṭi*-' Do not withhold what you can afford to give" (3) 'Speak not words of envy' (12), 'Obey the law of the land', (43) and 'Live in harmony with your fellow citizens' (103) respectively.

Though *A:tticu:ṭi* and *Konṟaive:ntaṉ* in general are supposed to contain moral precept fit only for the young, here and there we come across a few moral ideas which are useful only for old people. Perhaps these were put in so that they might be useful to children later when they become old. Live with your own sweet wife'. (93) 'Avoid the houses of prostitutes' (95) and 'Give up passion' (97) in *A:tticu:ṭi* — 'To refrain from coveting another's wife is virtue' (61) 'Steer clear of women possessing painted eyes (prostitutes), in *Konṟaive:ntaṉ* are some moral instructions suited only to grown-ups.

To impress upon the young minds moral ideas well, *Avvaiya:r* has employed apt and simple similes in her ethical works 'The good done to the noble is as the carving on stone; when we help others we need not doubt whether we well get something in return or not. Help rendered to the good people will certainly yield fruitful results'. This idea is brought out by the simile of the coconut tree which gives at the top what it has taken at the root.[1] On the contrary a a good deed done to the ungrateful and low minded is like a physician trying to cure the disease of a tiger which swallows him finally. It is also like a mud pot dropped on a stone.[2]

Avvaiya:r explains fully the part played by fate in several verses. 'Whatever effort men may put forth, except at the due season no act will fructify; the many branched and tall

1 *Mu:turai.* 1
2 Ibid. 15

trees do not yield fruit except in season'[1] However deep you dip in sea water a measure will not draw up four measures of water. Husbands, riches and happiness are all determined by destiny. Abundant good fortune will not come to a man who has done evil deeds in his past life. It is useless for him to forget his past and complain against the Gods. Having done no good in the previous birth to wipe off one's evil deeds one now expects an empty pot to boil over.[2] It is unreasonable. When we seek to accomplish one thing, it is something else that is achieved; occasionally, the thing sought for is itself achieved. When nothing is sought, something may present itself. All these are the doings of providence.[3]

During the time of *Avvaiya:r*, devotion and morality became inseparable. 'To worship God' was considered to be the goal of all morality. Hence this poetess speaks about the necessity of worshipping God, so that the young readers may develop into God-loving and God-fearing people.

A:tticu:ṭi states 'Worship' *Tiruma:l* (56), 'Despise not God' (60) 'Work for Salvation' (101). In *Koṉṟaive:ntaṉ* we find such religious morals as 'To worship Civa: beautifies penance. (28) 'Failure in daily austerities involves one in illusion' (32), 'When the Gods are enraged, all a man's virtues fail him' (43). This poetess states in '*Nalvaḷi*' that those who put their reliance on and meditate on the five sacred letters — *ci-va:-ya -na-ma* have nothing to fear; 'this is the means to salvation, this is wisdom. All else are as ruled by fate'. (15) A forehead without sacred ashes is graceless'. (24) That she is not a sectarian is evident from the religious morals — *Thiruma:lukku aṭimai cey* and *Araṉai maṟave:l*. But she is against atheism so that she asks one not to despise any deity. Thus she is careful in giving morals to children with no bias to any particular sect.

1 Ibid. 5
2 *Nalvaḷi* 17
3 Ibid. 27

Ativi:rara:mapa:ṇṭiyaṉ

He is the author of *Naṟuntokai* also called *Veṟṟive:ṟkai*, an ethical work intended for children He points out beautifully the value of education. He says that learning is most desirable and beneficial, though one has to go abegging (35). An illiterate person who makes a vain boast of birth is mere chaff amidst corn (36). Even the man of the highest caste, if illiterate, is lowest of the low (37). The learned man whoever he be and from whatever community he hails is most welcome (38). Even a king will desire the company of the learned (39). Hence we see the echo of the poem of *Puṟana:ṉu:ṟu* (183) composed by Pantiyan Ariyappataikatanta Netunceliyan.

'Orukuṭip piṟanta pallo:ruḷḷum
mu:tto:ṉ varuka eṉṉa:tu
aṟivuṭai yo:ṉa:ṟu aracum cellum'

The ephemeral nature of the world has been described by the poet in a simple way so as to touch the young hearts. Poverty and property do not last for ever (49). The monarchs with elephants and white royal umbrella may, by a reverse of fortune, wearied with walking, seek shelter in the nearest city (50) Even wealthy and honoured men might, owing to the vicissitude of fortune, seek shelter in a house of charity (51). Beggars, begging hoarse for food, might one day sit with Kings and rule (52). Many a man blest with hoards mountain-high may lose them all in a day and perish forthwith (53). Even the seven-storied palace may topple and crumble and become the grazing ground for asses (54). The wilderness where the ox and wild ass graze, may grow into a great and lovely city, rich in granaries and full of lovely city, rich in granaries and full of lovely men and women wearing ornaments of gold. (55) Brides may get widowed and clasping the corpses of their husbands find the bridal dress turn to widow's weeds, dishevel their plaited hair and weep over their miserable state (56).

Since the author himself was a ruler, the way in which he talks about administering justice is appealing and convincing, being based on personal experience. A liar may by power of expression pass for a truth-speaker (73). A truth-speaker lacking power of expression may pass for a liar (74). If judges do not hear the words of both parties seven times over and administer even justice in conformity with the laws of *Manu* the tears shed by the injured party will serve as a sharp sword to cut off their progeny for generations, even though they be well guarded by the three gods (75).

Civappiraka:car.

After Avvaiyar and Ativeerarama Pantiyan it became the order of the day in later centuries for any renowned poet to compose at least one or two works for the education of children on moral themes. This is clear from the history of modern literature after 15th century A. D.

Civappirakacar is one of the greatest poets of the 17th century He has written eminent works like *Tiruveṅkaiko:vai Tiruveṅkaikkalampakam, Pirapuliṅkali:lai, Na:lvar na:ṉmaṇima:lai* etc. Such a great writer has written a moral work by name *Naṉṉeṟi*, for the use of young children. It contains many valuable moral precepts in beautiful and vivid language employing lovely and simple similes. He wanted the children to read such works at a tender age so that they could form their character along right lines and lead a virtuous life when they become old.

He explains the morals for children with the help of every day occurrences, the limbs of the body and mythological stories. 'The wise fear to do evil deeds even as the beautiful eye is afraid of darkness. Even as the blind do not fear darkness, the unwise do not fear to do wrong' (34). 'Just as the eye weeps when any other part of the body suffers from pain, the noble suffer when they see the sufferings of others'

(20). 'The growing teeth grind all the food-stuff and offer it to the tongue. They know they are hardier than the tongue. Likewise the wise do all the good they can to others. They do not expect a return' (27). 'The hand flies forward to stop the blow aimed at the body and receives it on itself. Similarly the wise and the good. to ward off evil from others, courageously go forward and bear those sufferings themselves' (31).

'The harsh words of the pure hearted are sweeter then the sweet words of others. This is illustrated with the help of a mythological story. The stone flung by the devotee *Ca:kkiyana:yaṉa:r* was more acceptable to the lord, than the flower from the bow of *Maṉmata*' (2). "Even the *Me:ru* mountain was once bent like a bow, so the wise never get conceited" (14)

Kumarakuruparar

Kumarakuruparar is the author of *Ni:tineṟiviḷakkam*. Like Civappirakacar, Kumarakuruparar also wrote this work with a view to helping young people in their formative years to shape their character well. *Ni:tineṟiviḷakkam* is of a higher order than *Naṉṉeṟi* and so it is intended for adolescents. He was an ascetic. That he should write a moral work for the benefit of the children shows the kindness and love which he had for them.

In this work, the poet explains the transitoriness of the world and exhorts people to praise God. 'Youth is a bubble on water, riches are the long rolling waves of the ocean, and the body lasts no longer than letters traced on water. Why then, my friends, do you not worship?' asks the poet (1). The poet advises those who practise deceit not to rejoice that they have deceived every one. It is wisdom to quake and shudder at the thought that there is one unseen who is omnipresent and sees them in secret (94).

The value of education is brought out very well by Kumarakuruparar in *Ni:tineṟiviḷakkam*. He says that learning

will teach virtue and yield wealth, and pleasure and heavenly bliss; it will establish a good name abroad, and when any great affliction may betide it will lend a helping hand. Hence there is no better support to short-lived mortals than learning (2). Learning, though painful in the beginning, will ultimately afford delight. It will dissipate ignorance and extend knowledge. The evil that springs in the end from protracted sensual indulgence, exceeds the frivolous pleasure it at first affords (3). Although the goddess of learning lives in the countenance of *Brahma:*, he bears no comparison to Tamil bards; for, the body of fame that they create perishes not like the body of clay made by *Brahma:* (7) To attempt to learn more without digesting what has been acquired already by reflection is, like voluntarily throwing away in the sands the abundant wealth that was in one's hand, and then toiling to secure it back by sifting the sands (9). One should be sorry when one sees persons cleverer than oneself by reflecting on their superiority (15). On the contrary observing the conditions of persons poorer than oneself, one should feel glad at heart that one's own lot is comparatively happy. (15)

The self praising of a man who desires to secure the esteem of the world, is like endeavouring to kindle light by pouring water (19). The way to attain fame is indicated by the poet in the *veṉpa:* 20 He who wants fame should talk humbly with all. He should praise the virtues and conceal the defects of others.

The importance of endeavour is emphasised by this bard. Even a dying man sometimes is saved by medicine. Similarly impossible things may be achieved with perseverance (49). The wise will not remain quiet with the excuse that the decisions of fate will not be affected by their indolence. 'Who will hold a lamp in the face of the violent wind, merely to test the strength of its fate?' the poet asks (50). It is possible to destroy the power of fate itself with unintermittent industry as an auxiliary. The child *Ma:rkkaṉṭe:yaṉ* who in the presence

of the world baffled fate, and destroyed the regent of the dead is a sufficient evidence (51). Believing too much in the power of fate, one should not become indolent. Even fate may be overcome by persevering effort. This is the essence of what he wants to impress on young children concerning fate.

The definition given by Kumarakuruparar for virtue is one of the best. He says virtue consists in avoiding falsehood, and slandering, and harshness of expression, and emptiness of speech, in guarding the organs of sense from sinning, and in removing all impurities from the heart.

Poykuṟaḷai vaṉcol payaṉilaveṉ ṟinna:ṉkum
eyta:mai colliṉ vaḻukka:tu - meyyil
pulamaintum ka:ttu maṉama: cakaṟṟum
nalamaṉṟe: nalla; ṟeṉal (60)

Since the poet was an ascetic, he concludes his work with some thoughts on renunciation. He states that to those who have completely renounced the world, the happiness born of realisation of truth is the great bliss. All the rest is merely pain, even as to learned husband, the first born of a virtuous wife is a source of joy (100). The fact that he employs a simile from married life to illustrate a point in a life of renunciation indicates that he did not hate married life.

Ni:tiveṇpa:

Ni:tiveṇpa:, whose author is not known, brings out the greatness of God, devotees and the sacred ashes in many *veṇpa:s.* Pointing out that not only men but also the Gods like *Vishṇu* and others die, the poet emphasises one thing that is steadfast is the worship of Lord *Caṅkara:* (51), Like the cow that fearing separation keeps running after its calf, Lord *Civa:* which his divine consort will keep running after those who keep crying for him '*Civa:*' (58).

Even those that can bear the heat of the lustrous sun. cannot bear the heat of the sand where the rays rest. Likewise even those who attack God cannot attack His devotees, the recipients of His grace (39).

Bilva: is more acceptable to Lord *Civa*: than any blossoms; the hymns of the four *Saiva*: devotees are more than all the four *ve:da:s*; all the *mantra:s* are as nothing to the five letters- *Na-ma-ci va:-ya* (97). Not to wear sacred ashes and yet to wish to go to heaven, is to give up the elixir which makes men immortal and take to poison instead (95).

Ni:tivenpa: also illustrates moral concepts with the help of stories. When ideas are explained with stories, children understand those ideas very well. In *venpa*: (16) the author says a deed should be done after due deliberation; otherwise it may lead to sorrow, like the grief of a brahmin woman who killed the mongoose which had saved her child from being bitten by a cobra

The fly's poison is in its head; the scorpion's is in its tail; the serpent's poison is in its fang, the wicked man's poison is over every inch of his body (18). The wicked are worse than the snake, the serpent is controlled by a spell but the wicked are not amenable to anything (19). From horned cattle keep away at a distance of five cubits; from a horse, ten cubits; an angry elephant, a thousand cubits are necessary; from the cruel wicked, it is best to be out of sight altogether (20). Just as the nature of garlic cannot be changed even with the best of spices, the ignorant envious cannot be made decent (21). The wicked and coughing are alike, being rendered worse by sweetness but controlled by bitterness in taste and speech (22).

The author paints a frightening picture of the wicked to keep the children away from them.

Jain ethical works

Aṟaneṟiccа:ram which contains 220 *veṇpa:s* is a Jain work of rare merit by Munaippatiyar. Nearly one third of its contents savours of Jainism, and this perhaps is one reason why the work has been neglected and is not as popular as it deserves to be. The rest can be studied with advantage by any orthodox Tamilian without prejudice to his faith. *Aruṅkalacceppu* is also a Jain ethical work and it consists of 181 couplets. The author of this work is unknown. It contains the moral principles that are generally followed by Swetambara sect (*ca:vakar*) among the Jains.[1]

Munaippatiyar says that truthfulness, patience, nobility, austerity, self-control, uprightness, non-possession of wealth, asceticism, adherence to the path of rectitude, these ten virtues make up all nobility (12). The poet stresses that only his virtues keep him company. A man's accumulations stay behind in the house. His weeping kinsmen leave him at the crematorium. Fire consumes his body. So nothing will follow him except virtues (14).

With sweet words as the fruitful soil, with gifts as seeds with harshness weeded out manuring with truth, and watering with affection, we are required to raise betimes the crop consisting of sheaves of virtue (16). The poet despises the people who eat flesh. One's own sores are washed and healed but another's sores are cut, roasted and eaten. He wonders how strange is the practice of men who lack a steady vision (102).

Even as Tiruvalluvar points out among many virtues two as the best, Munaippatiyar also points out the two best virtues - protection of life and sharing wealth with others (180).

1 Mayilai Cini Venkatasamy - Review to Arunkalacceppu

Finally he exhorts people not to waver thinking perhaps this and perhaps that is the Lord. All our devotion must be directed to *Civa:*, that Lord who sits under the *Aso:ka:* tree offering shade and relief to those who seek them. The head must bow before Him, the eyes must see His vision, the ears must hear the words of wisdom, the tongue must sing the praise of God, the nose must smell the fragrance of the flowers at His feet.

Aruṅkalacceppu speaks elaborately of wisdom, clear sight and good discipline. It says that refraining wholly from the practice of five heinous sins - killing, lying, stealing, lust and desire for wealth of which killing is the chief, is perfect devotion.

Kolai mutala: aintiṉaiyum muṟṟat tuṟattal
talaiya:ya ma:tava ma:m (83)

It adds that all mundane affection, anger, and connection with relations must be totally avoided.

Catakams

Tolka:ppiyar has made provision for the growth and development of new literary forms.

"*Virunte: ta:ṉum*
putuvatu kiḷanta ya:ppiṉ me:ṟṟe:" (*Tol:* 1495)

Among the new literary forms which have grown and developed in later times *Catakam* is one. *Catakam* is a Sanskrit word which means 'a group containing hundred'. It is applied here to a literary form which contains 100 stanzas. As there is no restriction on the nature of the theme to be treated in this literary form, it deals with both *Akam* and *Puṟam*

Tiruccatakam, which Manikkavacakar, one of the four great Saiva saints composed on Lord *Civa:* is the first *Catakam*

in Tamil. Later *Catakams* describing the history of various kingdoms of Tamilnad arose. They are: *Co:ḻamaṇṭala Catakam, Pa:ṇṭiyamaṇṭala Catakam, Toṇṭaimaṇṭala Catakam* and *Koṅkumaṇṭala Catakam.* Then some writers made use of this form exclusively for composing devotional hymns. Examples can be seen in *Kuruna:ta Catakam* and *Avaiya:mpikai Catakam.* Some authors in addition to singing the glory of God tagged on proverbs to this literary form. *Taṇṭala:ya:r Catakam, Ko:vinta Catakam,* and *Jeyaṅkoṇṭa:r Catakam* illustrate this point Finally this literary form was employed exclusively for expounding moral ideas. Among such *Catakams* those worthy of mention are *Kaila:cana:tar Catakam, Aṟappaḷi:cura Catakam, Kumaṟecar Catakam, Aṇṇa:malaiya:r Catakam* etc. Works on *Maṉuni:ti* using this literary form have been written in recent times. They are *Maṉuni:ti Catakam* and *Maṉuviya:kkiya:ṉa Catakam. Barthruharini:ti Catakam* is a direct translation of a work of that name in Sanskrit. These *Catakams* are composed in *Aciriya viruttam, Kaliviruttam* and *kaṭṭaḷaik kalitturai.*

As the *Catakams* in Sanskrit like *Vaira:kkiya Catakam* and *Ciruṅka:ra Catakam* deal with three primary virtues of *dharma, artha* and *ka:ma,* the Tamil *Catakams* also deal with *Aṟam, Poruḷ* and *Iṉpam.* One of the characteristic features of the *Catakam* is employing many similes or making use of historical or legendary incidents to emphasise and illustrate a moral idea.

Rama's exile to the forest, Civa's swallowing poison giving the nectar to the *De:va;s, Muruka:'s* marrying *Vaḷḷi,* a hunter girl, *Brahma:'s* losing his head and undergoing imprisonment and Harichandra's indescribable suffering all the result of overwhelming fate.[1]

Aṟappaḷi:cura catakam employs several similes to illustrate the idea that even though the greatness of the virtuous may

1 *Kumare:ca Catakam* 44

not be recognised by the mean and the low, the glory of the noble will not diminish in this world. The similes are these The sandal wood will not lose its fragrance, even though it wears out because of constant grinding. Even if the milk is boiled for a long time, it won't lose its sweetness The gems though covered with dust will not lose their value. Though gold is melted, its purity will not lessen. Though the cloud hides the moon, its glory will always be there.

Even if the crow takes several dips in the holy Ganges, it will never become a swan. Similarly the low and the mean will never become noble for all the advice given, says *Go:vinda Catakam.* Thus we see in general in *Catakams* moral ideas were enforced with the help of similes, proverbs and mythological stories.

Applied ethical works

In *Cankam* literature moral ideas are dealt with incidentally by poets when they speak of *Akam* and *Puram* themes. Ethical works in *Patinenki:lkkanakku* such as *Na:latiya:r* and other moral treatises, like *Mu:turai*, *Ni:tivenpa:* are devoted wholly to a discussion of moral subjects. Later works like *Co:me:car mutumolivenpa:* give illustrations for moral ideas, from mythological stories and historical events. Thus didacticism is deprived of its unattractiveness and made captivating and arresting by literary treatment. This form of literature came into existence after the 17th century. The most noteworthy works of this kind are *Muruke:car mutuneri venpa:*, *Mutumolime:l-vaippu*, *Tiruttontar venpa:* and *Iranke:car venpa:*. Most of these works elucidate the ideas of *Tirukkural*.

Co:me:car mutumolivenpa: gives interpretation for 133 *Kurals* selecting one *Kural* from each chapter. The author of this work is Civagnanamunivar, an eminent saivite scholar and devotee who has also written great work like *Civaña:napo:tam.* So it is no surprise that the stories, used by this poet to

illustrate the *Kuṟaḷs* are taken from *Periyapura:ṇam* mostly. To elucidate the truth of the statement *Kuṟaḷ* 319, that if a man inflicts sorrow upon others in the morning, it will come upon him unsought in the very evening, he uses the historical event mentioned in *Periyapura:ṇam.* A Pantiya king set fire to the place where Campantar was statying in Maturai. As a result the king was afflicted with severe fever at once.

To illustrate the truth of the *Kuṟaḷ* 989, that the noble will never swerve from the path of righteousness, even if the deluge were to come, the story of *Harichandra:* who spoke only the truth and nothing but truth always, even when he was subjected to great suffering by Viswamitra, is given.[1]

One story in *Periyapura:ṇam* says that when Lord *Civa:* disguised as a hermit came to *Iyaṟpakai Na:yaṉa:r* and begged him to give his wife, he readily did so.[2] This incident is used to illustrate the idea of *Kuṟaḷ* 223, that a man of noble birth will never say 'No' to suppliants.

Some recent ethical works

Vetanayakam Pillai, the author of a moral work by name '*Ni:tinu:l*' was a judge by profession. So he had a good opportunity to know much about law and justice. Moreover he had considerable poetic ability. He made use of these to write this work with literary beauty. In addition to following tradition, he has also given certain moral precepts which are particularly applicable to modern times. He has composed his work in various kinds of Viruttam. Perhaps he chose this form of verse as best suited for his purpose of illustrating the moral ideas with simile piled upon simile and stories taken from mythology or history. This may have been also due to the influence of the *Catakams.*

1 99, *Muruke:car mutuneṟiveṇpa:*

2 38, *Mutumoḻime:lvaippu*

To illustrate the point that if we notice too much the defects of others we can have no friend or relative, he piles simile upon simile. He says: there is no rain without thunder, there is a spot even in the moon, there is no rose without a thorn, there is no sugarcane without refuse, there is no fruit without skin and nut.[1]

This poet condemns gambling and prostitution in a humorous way. A prostitute tells her lover that she has never thought of any other man, within two months after this, she gives birth to a child. He wonderingly asks her how this has happened. She replies by saying that in the previous birth she conceived by him and when the child was eight months old in the womb she died and that is how the child has been born now.[2] A drunkard who had drunk excessively was lying senseless by the side of a road. Thinking that he was dead the birds of prey were hovering about him. The wayfarers who passed by imagined that he had passed away and began to perform the funeral rites. He was put on the funeral pyre and it was set fire to. He recovered then his consciousness and felt the hot flames on the funeral pyre, got up and ran to a neighbouring toddy shop.[3]

Corruption, a dominant evil of modern times, is condemned by the poet with a touch of humour. *Manuni:ti* states that the property of the father will be inherited by all the sons. Using this idea he disparagingly asks if the man who receives the bribe is the son of the person who gives it.[4] Thus moral ideas are taught in a sweet way.

Subramaniya Bharatiyar had to fight for the freedom of his country and the political regeneration of his land. So he

1 *Ni:tinu:l:* 31: 2
2 Ibid 43: 30
3 Ibid 18: 10
4 Ibid 20: 9

insists on one's love of country and mother tongue in his songs. In his time people who had been trained along the lines of foreign culture had begun to look down upon their own tongue with contempt. They even felt ashamed of expressing their thoughts in it. Hence Bharati's appeal to his countrymen to love their country and to foster their language with warm affection.

His *Putiya A:tticu:ṭi* asks us to protect our country and receive training in warfare. In the song entitled '*Muracu*', Bharatiyar says that in this world all of us should fight for equality, fraternity, and liberty. No nation should do harm to another nation. In the songs for children (*Pa:ppa: Pa:ṭṭu*) he impresses upon young minds the need for loving their mother country and mother tongue. He wants them to worship the land of their birth as their mother. He tells them Tamil is the sweetest and the best of languages and requires them to tudy it with reverence and acquire great proficiency in it.

"*Tamiḻṭ tiruna:ṭutaṉṉaip peṟṟu - eṅkaḷ*
ta:yeṉṟu kumpiṭaṭi pa:ppa:" (11)

"*Collil uyarvu tamiḻccolle: - atait*
toḻutu patittiṭaṭi pa:ppa:" (12)

His declamation that sweet honey fills the ears when the glory of the Tamil country is spoken, bears testimony to his patriotism. He has also sung devotional hymns to develop piety among children.

Bharatidasan who has found the society 'a fen of stagnant waters' wants to cleanse it of its impurities. He strove for the social uplift of the masses and had to frame his code of ethics. He had a materialistic outlook on life. According to him, death is the end of life and one need not look to a life beyond the grave[1] As a social reformer he advocates

1 Bharatidasan *A:tticu:ṭi*: 25, 82

widow remarriage.[1] This poet points out the need and value of education. He regards that house as a dark one which does not possess the advantage of education which confers many benefits.[2]

As he is a materialist, he is found remarking that the God intoxication and the religious fanaticism are like the Canker which destroys the lovely Tamil language which is like sweet sugar cane.[3]

He observes that no country can call itself fully free until all the women in it cease to be slaves. and enjoy liberty.[4] He is a violent social revolutionary; if only the poorest among the poor wake up to a sense of what rightly belongs to them and fight for the liberties and rights, in a trice will perfect equality in society between the rich and the poor be established.

"O:ṭappa ra:yirukkum e:ḻaiyappar
utaiappa ra:kiviṭṭa:l o:rnoṭikkuḷ
o:ṭoppar uyaruppar ella:m ma:ṟi
oppappar a:yviṭuvar uṇarappa:ni:"[5]

He painfully wonders that there are still people who believe in caste.

"Ca:ti irukkiṉṟa teṉpa:ṉum irukkiṉṟa:ṉe"[6]

Thus he has composed many poems with revolutionary ideas for the young.

1 Ibid 21, 80
2 *Iruṇṭa vi:ṭu*: 33
3 *Tamiḻiyakkam:* 119
4 *Caṉcivi parvatattiṉ ca:ral* 56, 57
5 Bharatidasan *Kavitaikaḷ* Vol. I: 53;
6 *Pa:ṇṭiyan paricu*: 197

Desikavinayakam Pillai is popularly known as the children's poet. Through translations and his own compositions he has taught morals to the young. In the story entitled 'the rat that stole the cake' (அப்பந் திருடின எலி) he teaches many morals. The moral teachings are: we must share what we get with others; selfishness will bring only misery; service to society will bring happiness; even nectar in excess is poison.

'As we sow, so we reap'. Good deeds will bring good results, bad deeds will bring bad results. Sugarcane will not yield margosa fruit, nor will the margosa tree yield sugarcane.[1]

In his work of translation, 'the mountain and the squirrel, he says, he who is great in one thing will be small in another. Likewise he who is small in one thing will be great in another'. So to regard any one as worthless is foolishness.

In the poem with the title 'Unity is the soul', (ஒற்றுமையே உயிர்நிலை) the poet denounces untouchability. He asks whether God will tolerate those who regard as untouchable the people belonging to the castes to which *Tiruvaḷḷuvar* and *Nantaṉa:r* belonged.

Na:yaṉa:r vanta tirukkulattai-uyar
Nantaṉa:r vanta peruṅkulattai
ti:yakulam eṉat taḷḷuvare:l,
teyvam poṟukkum ceyala:mo?

What has been said in a couplet in *Kuṟaḷ* has been still further condensed in a single line by Cukavanam Civappirakacanar in his work by name '*Aṟanu:l*'. *Kuṟaḷ* 71 asks if there is a bolt to keep out one's love and adds that the trickling tears at the distress of one's friends will proclaim the love within. The tears form the measure of love, says '*Aṟanu:l*'. Sami Chidambaranar in his work '*Putukkuṟaḷ*' has introduced some

1 *Mala:rum Ma:laiyum*: 72: 5, 6

new chapters suited to modern needs. Under the title 'the rights of the people' the poet says that the people have the right to drive away those who harm and destroy the people of a country.

Na:ṭṭa:rait tuṉpuṟutti na:cam puriaracai
o:ṭṭutal makkaḷuri mui. (8:9)

Repressive measures which know no restraint are like pouring hot water on the roots of a growing plant.

Vaḷarum ceṭive:ril va:rkkum venni:ra:m
aḷavil aṭakku muṟai. (9: 10)

Ir:aṭina:u:ṟu also employs *Kuṟaḷ veṇpa*: The author of this work Kotantapani Pillai says 'that in that land where there is glorious motherhood, the people will be virtuous and the country will prosper.

Makkaḷ tiruntuvar; maṇṇulakum poṉṉulaka:m
takkata:m ta:ymai peṟiṉ. (1; 10)

He adds there is no virtue better than service.

There is none purer than the man who serves the society.

"*Toṇṭiṟ ṟuṇiyaṟam maṟṟillai illaiye:*
toṇṭaril tu:yo:r piṟa". (13: 9)

In the twentieth century also the tradition of teaching moral ideas with didactic literary works is continuing and will continue for ever. The moral precepts will vary according to the condition, the nature and the need of the times.

8

Conclusion

In the preceding chapters, little reference is made to ethics and devotional hymns which form the majority of literary products after the *Cankam* age. Of course they contain references to every aspect of morals. Several chapters may be needed to touch upon them. But it is clear that the epics give prominence to the development and enlargement of their themes and to the vastness of description. Devotional songs speak of ways and means to attain godhood by devotion and submission to God.

The primary function of every branch of literature is to teach a moral. Epics and devotional hymns also do not fail to instruct. Though epics are based on historical or fictitious legends they are written chiefly with a view to emphasising moral virtues by illustrations.

Tanṭiyalaṅka:ram states that moral teaching is the essence of epics.

'Pa:vikam eṉpatu ka:ppiyap paṇpe:' (64)

In the preface (Patikam) to *Cilappatika:ram* the first among the five great Tamil epics, it is said that the work arose to stress three fundamental moral ideas. They are that God of virtue will prove to be the death of unjust kings, the chaste women will be praised by the noble, and evil deeds will make their author rue the consequences.

"Araiciyal piḻaitto:rk kaṟaṅku·ṟ ṟa:vatu:um
uraica:l pattiṉik kuyarnto: re:ttalum
u:ḻviṉai uruttuvan tu:ṭṭum eṉpatu:um
cu:ḻviṉaic cilampu ka:raṇa ma:kac
cilappati ka:ram eṉṉum peyara:l
na:ṭṭutum ya:mo:r pa:ṭṭuṭaic ceyyuḷ" (55-60)

The Pantiya king lost his life because he pronounced death sentence on *Ko:valaṉ* listening to the false accusation of the gold smith. This incident illustrates the idea that the God of virtue will punish the unrighteous king. *Kaṇṇaki* goes on foot to *Maturai* with *Ko:valaṉ*. She does not mind the suffering she has been subjected to. She is only distressed at the misery that her husband is experiencing. The ascetic, *Kavunti Aṭikaḷ* who accompanies them observes this noble conduct of the chaste lady, *Kaṇṇaki* and praises her whole-heartedly. The ascetic who has renounced worldly life looks upon chaste *Kaṇṇaki* who is leading a virtuous domestic life as a goddess, fit to be worshipped. She says that she has never seen such a great goddess as *Kaṇṇaki*.

Kaṟpuk kaṭampu:ṇṭa itteyva mallatu
poṟpuṭait teyvam ya:ṅkaṇ ṭilama:l
(*Cilampu.* XV: 143-144)

Kavunti Aṭikaḷ says that in that country where there are women of chastity the rains will not fail, the country will be

prosperous, and the good administration of the king will go on without any impediment.

The three kings of Tamilnad and the king of Ceylon built temples in honour of *Kaṇṇaki* and worshipped her as a Goddess.

When *Ko:valaṉ* went to the sea shore with *Ma:tavi* to take part in water-sports, he sang a song (*Ka:ṉalvari*) which suggested that he was in love with another woman. On hearing this, *Ma:tavi* got vexed and angry and sang a similar song. Unable to endure this, *Ko:valaṉ* separated from her at once. *Iḷaṅko:* says that separation was fate.[1]

Ko:valaṉ was a wealthy and generous patron. He was also a great warrior. *Ma:ṭalamaṟaiyo:ṉ* is sorry to find that such a man was compelled to go on foot to *Maturai* with *Kaṇṇaki*. He remarks that *Ko:valaṉ* has done good deeds alone in this life. The cause of his sufferings must be the evil deeds performed in the previous birth.

"Immaic ceytaṉa ya:ṉaṟi nalviṉai
ummaip payaṉkol orutaṉi uḻantit
tiruttaku ma:maṇik koḻuntuṭaṉ po:ntatu"
(*Cilampu XV*: 90-93)

Thus the inexorability of fate is emphasised every now and then in the epic.

Apart from the main moral ideas other ethical concepts also are referred to by the epic poets while giving subsidiary stories or describing some incidents.

When *Ko:valaṉ* and *Kaṇṇaki* are proceeding to *Maturai* with *Kavunti Aṭikaḷ*, some wayfarers ask the ascetic who the other two are and she replies that they are her children. The way-farers tauntingly question *Kavunti Aṭikaḷ* whether two

1 *Cilampu: XVI*: 226, 227

persons born of the same parents can be husband and wife. *Kavunii* curses them to become jackals. *Ko:valan* and *Kannaki* tell *Kavunti* that even if the uncultured speak indecently it must be taken as resulting from their ignorance and they must be endured patiently.

"Neriyin ni:ṅkiyo:r ni:rala ku:rinum
ariya: maiyen rarital ve:ntum".

(*X*: 237, 238)

Ilaṅko: atikal ends his epic with a moral exhortation in his eagerness to make the people lead a virtuous life. The concluding portion of the third part of *Cilappatika:ram* is really a fountain of morals. It may be said to be a gist of *Tirukkural*. Even in several *ka:tais* or chapters we see *venpa:* verse containing morals evolved from the story of the particular chapters. These *venpa:s* may be a prelude to ethical works of later development in *venpa:* metre.

Though *Manime:kalai* primarily narrates the story of *Manime:kalai's* life, it was written also with the object of emphasising and pleading for the need to remove the pangs of hunger.

Aravanar tells *Manime:kalai* that the best virtue which both Gods and men can practise is to relieve the hungry from their hunger.

Makkal te:var enaviru ca:rkkum
otta mutivin o:raram uraikke:n
pacippini ti:rttal enre: avarum
tavapperum nallaram ca:rrinar (*Mani*: *XII*: 116-119)

In the advice given by *Manime:kalai* to *A:puttiran*, she stresses the importance of feeding the hungry. She says that there is no greater virtue than giving food, clothing and shelter to those who need them.

"Aramenap patuvatu ya:tenak ke:tpin
marava:tu ituke:l mannuyirk kella:m
untiyum utaiyum uraiyulum allatu
kanta til" (*Mani*: *XXV*: 228-231)

Ti:vatilakai says to *Manime:kalai* that the glory of the person who removes the pangs of hunger of others cannot be described in words. He who gives food gives life.

"Mantini ña:lattu va;lvork kella:m
unti kotutto:r uyirkotut to:re:." (*Mani* : *XI* :95,96)

Thus the virtue of helping the hungry is stressed in many places in *Manime:kalai.*

Since *Ci:ttalaic Ca:ttana:r* wants to spread Buddhism, he does not fail to emphasise some Buddhist doctrines. He says those who are born experience great suffering, those who are not born enjoy eternal bliss; desire leads to misery; desirelessness leads to happiness.

"Piranto:r uruvatu perukiya tunpam
pirava:r uruvatu perumpe: rinpam
parrin varuvatu munnatu, pinnatu
arro:r uruvatu arika." (*Mani*: *II*: 64-66)

When the *Co:la:* king learns that his son, *Utayakumaran* has been murdered for his immoral conduct by *Ka:ñcanan*, he does not get angry. He wants the funeral rite to be conducted even before the news reaches the ears of other kings. In this context, the poet emphasises the moral concept that ascetics cannot practise their austerities and women cannot preserve their chastity, if the king does not rule justly.

Ma:tavar no:npum matava:r karpum
ka:valan ka:val inrenin inra:l.
(*Mani*; *XXII*; 208, 209)

It may be recalled here that *Ilaṅko:* and *Ca:ttaṉa:r* have quoted *Tirukkuṟaḷ* to illustrate some anecdotes, thus showing their aptitude for moral teaching wherever necessary.

The hero of the epic, *Ci:vaka Cinta:maṇi* has married eight women and so it is called a treatise on marriage (*Maṇanu:l*). Yet the work is intended to preach renunciation. The author of this epic, *Tiruttakkate:var* represents *Ci:vakaṉ* as born in the graveyard. Thus he emphasises the transitoriness of life.

He says that *Vicayai*, the mother of *Ci:vakaṉ* though born in a royal and wealthy family, finds herself alone at the time of delivery in the grave-yard, with none to help her. Thus he emphasises the transitoriness of wealth.

Ci:vakaṉ who has eight wives turns an ascetic suddenly, when he sees a sight in a grove. A male monkey plucks a jack fruit and gives it to its female monkey. It is snatched away by the gardener. This reminds him of what has happened in his own life. Even in that manner the kingdom was seized from his father wrongfully by *Kaṭṭiyaṅka:raṉ*. From *Kaṭṭiyaṅka:ran C:ivakaṉ* has got back what rightly belongs to him. Yet he is not enamoured of ruling over the kingdom. He hates worldly pleasure and thinks of eternal bliss. He thinks that the monkeys and the gardener have been sent by God to enlighten him. *Tiruttakkate:var* by making *Ci:vakaṉ* be born in the graveyard and creating the grove scene prepares the way for converting *Ci:vakaṉ* into an ascetic.

In the nature description and in other places in the epic, the author emphasises the glory of renunciation. The male swan in feigned anger separates from its female companion and goes and rests on the red lotus flower. The poet says that this is like an ascetic performing penance standing in fire [1]

1 *Gi:vaka*: 96

A true ascetic should control all his passions and desires. If a person tries to practise renunciation without giving up the pleasures of life, it is like a man trying to swim across the ocean with a piece of stone tied to himself.[1] The poet says: Youth is like a bubble; the mundane pleasures are as short-lived as the flashes of lightning. The worldly wealth will disappear like mist before the sun. Every thing will happen according to preordained destiny. One should not grieve when sorrow overtakes one.

Though *Ci:vaka Cinta:maṇi* emphasises chiefly the ideas of renunciation and asceticism, it chalks out the code of conduct to be observed in domestic life also. The author brings out the importance of wealth and the benefit conferred by it. He says it is wealth which brings victory and respect. It lifts the low. Without it, learning and beauty cannot be had. It is necessary for enlisting and maintaining an army. With the help of the army, territories can be conquered. By annexing territories more wealth can be earned. There is nothing that cannot be achieved in this world with great wealth.

"*Veṉṟi a:kkalum me:taka va:kkalum*
kuṉṟi ṉa:rkaḷaik kuṉṟeṉa va:kkalum
aṉṟi yuṅkalvi yo:ṭaḷa ka:kkalum
poṉṟuñ ca:katti ṉa:yporuḷ ceyyume:"

(*Ci:vaka*, 1922)

Poṉṉi ṉa:kum porupaṭai appaṭai
taṉṉi ṉa:kum taraṇi taraṇiyiṟ
piṉṉai ya:kum perumporuḷ apporuḷ
tuṉṉuṅ ka:lait tuṉṉa:taṉa illaiye: (*Ci:vaka*, 1923)

Periyapura:ṇam deals with the devotees of God. The heroes of this work are the *Na:yaṉma:rs* who have performed super human deeds because of their devotion. Cekkilar the author of *Periyapura:ṇam* has sung their glory lovingly in his

1 Ibid. 1426

work with literary beauty. The *Na:yanma:rs* cannot be followed with regard to some of their great deeds by ordinary mortals. *Kannappana:yana:r* offered to God the meat that he had tasted He plucked his eyes and offered them to God when he found that His eyes were bleeding. *Ciruttontar* cut into pieces his son's body and after cooking it, offered it to the Lord who had come to him disguised as a guest. *Iyarpakai* gave even his wife as an offering to a mendicant who was no other than God. Though these deeds are considered wrong from the worldly point of view, they become justified when done out of devotion to God without selfishness. *Periyapura:nam* emphasises we must always be thinking of God, our mind must be rid, of all impurities and we must spend all our time in rendering service to God and His devotees. Therefore we may consider this epic as one preaching religious ethics. To *Ce:kkila:r*, anything done in the name of God by a devotee is spotless.

The sun sets and the world is steeped in darkness. *Ce:k-kila:*r compares this darkness to the darkness of the mind which prevails in a man who has not chanted the sacred mantra-*namaciva:ya* which consists of five letters.

Añce luttum unara: arivilo:r
neñcum enna iruntatu ni:ntava:n (*Periya: Tatut*-150)

Tirukka:latti hill is always resplendent. The precious gems and glow-worms found there make it shine, besides the spiritual brilliance of ascetics who have controlled the five senses and conquered the six deadly sins.

Aintuma: ratakki yulla:r arumperum co:ti ya:lum
entaiya:r tirukka: latti malaiyinil iravon rillai
(*Periya:Kannap*.131)

The moral which *Ce:kkila:r* emphasises here is that controlling the five senses and worshipping God by chanting sacred mantras are indispensable for mental and spiritual purity.

Though *Apputtina:yana:r* was by birth a brahmin, he regarded *Tiruna:vukkaracar* born in the *Vella:la:* community as his God and worshipped him. Without observing the caste distinction they dined together. Thus in *Periyapura:nam* we find some social reforms advocated. It enjoins that no distinction should be observed between the devotees of God on any basis.

Though the *Ra:ma:yana* and the *Maha:bha:rata:* are based upon Sanskrit original works, they occupy a special place among the Tamil Epics. *Ra:ma:yana:* arose to teach the moral that he who covets another man's wife will be destroyed with his kith and kin.

Ra:vana: had many merits. Even the gods were at his command. He was blessed with a long life (three crores of years). He had performed rigorous penance. He had received a boon that he would never be conquered even by God. He extended his kingdom in all directions and established a mighty empire. Even though he possessed all these merits, he was destroyed root and branch with all his relatives because of one defect in him, that he coveted another man's wife. The *Ra:ma:yana:* illustrates the moral truth that good wil ultimately triumph and evil will be thoroughly destroyed.

When *Ra:vana:* speaks words of love to *Si:ta:*, she points out that his end is drawing near. She asks him why he does not tread the path of righteousness. She tells him that he is enjoying kingly powers as a result of his past good deeds. She asks him whether he is deviating from the right path so that his wealth and his relatives may be destroyed.[1]

Lakshmana: sees the mighty army enlisted by *Ra:ma:* to fight with *Ra:vana:* and says there is nothing which cannot be accomplished by this army. *Lakshmana:* feels that it is sure that hereafter good will triumph and evil will be destroyed.

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1 *Kamba: Sundara, ka:tcik* 127

Ra:vaṇa: is annihilated because of his lust. Good wins because *Si:ta*: establishes the glory of chastity. This moral idea is brought out by *Kampar* frequently in his epic.

Ideas on Politics, the value of surrender, friendship etc. also find a place in this work. The king must protect all the creatures in his land as he would protect himself, even as a poor man looks after his small land with great care.[1]

Even when the king is angry, the ministers must have the strength of mind to talk patiently to him and tell him what is just without caring for tneir lives. They should not deviate from the path of virtue. Their advice must be of universal application and true for all time. They must give a unanimous opinion.[2]

When a man surrenders, even if he belongs to the enemy camp, he must be offered refuge. *Kampar* says that he who does not treat kindly a man who has surrendered, he who forgets the good turn that has been done to him and he who denies the ancient scripture will go to everlasting hell.[3]

We should not associate with the wicked men, be they our mothers, fathers, or relativas.

Ti:yavai ceyvara:kiṉ ciṟantavur piṟanta uṟṟa:r
ta:yavai tantaima:r eṉṟuṇarvaro: tarumam pa:rppa:r

(*Yutta*: *Kumpakarṇa*. 137)

The friendship which *Ra:ma*: cultivates with *Kukaṉ*, the hunter chieftain, *Cukkiri:vaṉ*, the leader of the monkey hordes and *Vibi:shaṇa*:, a *Ra:kshasa*:, shows that his love transcends all narrow barriers.

The *Maha:bḥa:rata*: teaches the value of Patience. The *Pa:ṇṭava:s* were subjected to great suffering at the hands of

1 Ibid: *Pa:la*, *Araciyal*: 10, 12
2 Ibid. *Ayodhya*:, *Mantira*, 8
3 Ibid. *Yutta*, *Vipi:ṭaṇaṉ* 114

the *Kaurava:s.* The wax-palace in which the *Pa:ṇṭav:as* stayed was set fire to Even an inch of territory was refused to the *Pa:ṇṭava:s* by the *Kaurava:s.*

Pa:ñca:li was stripped of her clothes in the palace in the presence of the august assembly. *Dharma:* endured patiently all these wicked deeds. The evil *Kaurava:s* were destroyed finally. *Dharma:* succeeded because of his patience. The *Maha:bha:rata:* emphasises that there is no armour like patience.

'Poṟumaiyiṟ ciṟanta kavacam illai'

Some of the other moral ideas stressed in this epic are that we must regard others' wives as our mothers. that we must not covet others' property considering it as bitter as gall (*Eṭṭi*), that we should avoid slander and that we should relieve the sufferings of others considering them to be our own.[1]

If one accepts truth as mother, divine knowledge as father. virtue as friend, grace as companion, peace as wife and patience as son, one will need no other relative.[2]

Religious literature

Ethical treatises and epics give moral code of conduct necessary for life and here and there express religious doctrines and ways of worshipping God. But devotional hymns have God as their centre and only incidentally speak of moral conduct.

It seems also that in a very real sense religion is dependent upon ethics or morals. It is quite possible that religion and religious beliefs may grow up relatively independent of moral conduct and sentiment. One of the undoubted sources of

1 *Villi: A:raṇya: Paḷamporuntu* 17
2 Ibid. 20

religion is fear or awe the human mind experiences before great forces of nature.

"The Gods of men, when they emerge out of the mists of primitive origins, are already quite evidently the embodiment of their moral ideals, as well as the origin and sanction of their customs and codes. In the developed religions, more over the whole tendency is to slough off the nonmoral elements and to make of Deity the embodiment of the highest ethical ideals of mankind".[1]

The object in worshipping God as the embodiment of virtues is to make the people imbibe those virtues by worshipping such a God. *Valluvar* describes God as one who is the embodiment of eight virtues. (எண்குணத்தான்). He is spoken of as ocean of righteousness. (அறவாழி அந்தணன்). He adds that they who walk along the righteous path of Him who has quenched the desires of the five senses will live long.

Poriva:yil aintavitta:n poyti:r olukka
nerininra:r ni:tuva:l va:r. (6)

Sundarar describes God as one with peerless qualities (ஒப்பரிய குணத்தான்).[2] *Tirumu:lar* says 'God is love (அன்பே சிவம்).

In the primitive age people were worshipping nature. This paved the way for the worship of God. Morality and religion react upon each other. Religion in its social and institutional development, necessarily incorporates ethical element.[3] The moral code of conduct is necessary for those who tread the path of devotion. Sundarar emphasises this importance of ethics. He speaks of the removal of the faults, the remova

1 P. 450 The fundamentals of Ethics
2 *Te:va:ram*: 7/92
3 P. 390 Maral values

of the anger of mind, the false sense of prestige and vain desire.[1]

Devotees have been described as good and faultless men to emphasise that there can be no devotion without morality. Among the people who worship God, He likes those whose character and conduct are noble.[2] Devotees consider service to others as their primary duty. 'Religion is practical, it means doing something which is a duty. Apart from duties, there is no duty, and as all moral duties are also religious so all religious duties are also moral'.[3]

God blesses only those who have this moral grandeur and hides Himself from those who are devoid of this purity and love. He hides, not for ever, but till they are transformed.[4] He increases here and hereafter the happiness of those whose, heart-melts in love. He is a cheat unto the cheats [5] He is there in the minds of those who do not swerve from the right path. He is the beloved of the virtuous.[6] Lord *Krishṇa*: says in *Bhagavatgi:ta*: 'I am the dice of the gamblers.[7]

The Tamils regarded virtue as God and believed that the God of Virtue would punish a man if he sinned.[8] The *A:ḻwars* and *N:ayan̲ma:rs* do not generally preach moral precepts directly in their hymns. They are interested all the time in singing the glory of God. There are only indirect references to moral precepts when they list their feelings.

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1 *Te:va:ram*: 7292
2 Ibid. 7420
3 P. 333 Ethical studies
4 *Te:va:ram*: 7416, 7420
5 *Na:la:yiram*: 1911
6 *Te:va:ram*: 7684
7 *Gi:ta*: 10 : 36
8 *Tiruk*; 204

Tonṭaraṭippoṭiya:ḷwa:r says that he does not have purity of mind, sweetness of word.[1] He adds that he has the failing of anger in excess. From this it is to be inferred that we must have purity of mind, and sweetness of word and be free from the passion of anger.

Manikkavacakar out of modesty degrades himself by saying that he has spent most of his life in the company of lustful women like the moth which destroys itself by falling into the fire.[2] *Kulace:kara:ḷwa:r* states that he does not want even heavenly life full of wealth and happiness. He adds that he does not want the music and dance of *U:rvaci* and *Me:ṉakai.*[3] From this we infer that pleasure given by women and the happiness provided by a kingly life are to be hated as impediments to salvation.

It has been conceded by most literary critics that the function of literature is twofold, namely to instruct and to please. There have been always some critics who have contended that literature is great only to the extent that it pleases and it should not instruct. Their slogan is 'Art for Arts' sake'. Yet it seems that some kind of moral teaching is inevitable in every form of literature, whether it be poetry or drama, fiction or short story, whether it is written for children or for adults. *Naṉṉu:l* says that books are written with a view to enabling people to practise virtues, earn wealth, enjoy life and attain Salvation.

'Aṟamporuḷ iṉpamvi: ṭaṭaitalnu:ṟ payaṉe:' (10)

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1 *Na:la:yiram:* 901

2 *Tiruva: : Ni:ttal,* 5

3 *Na:la:yiram:* 678, 682

List of Ethical Works in Tamil

	Book	*Author*
1	*Aṉṉa:malaic catakam*	Tiruccirrampalak Kavirayar
2	*Aruṅkalac ceppu*	—
3	*Aṟanu:l*	Cuttananta Bharati
4	*Aṟanu:l*	Cukavanam Civappirakacanar
5	*Aṟaneṟicca:ram*	Munaippatiyar
6	*Aṟaneṟi veṇpa:*	Naccikulattar
7	*Aṟappaḷi:cura catakam*	Ampalavanak Kavirayar
8	*A:ca:rakko:vai*	Peruvayin mulliyar
9	*A:tticu:ṭi*	Avvaiyar
10	*A:ticu:ṭi veṇpa:*	Irama Bharati
11	*Iraṅke:ca veṉpa:*	Piraicaic Cantak Kavirayar
12	*Iṉṉa:na:ṟpatu*	Kapiladevar
13	*Iṉṉilai*	Poykaiyar
14	*Iṉiyavai na:ṟpatu*	Putancentanar
15	*I:raṭi irunu:ṟu*	Kotantapanip Pillai
16	*Ulakani:ti*	Ulakanatar
17	*E:la:ti*	Kanimetaviyar
18	*Oḻukka mañcari*	N. V. Cellaiya
19	*Gandhi mutumoḻi veṇpa:*	Cellur Ramacamip Pillai

20	*Kumare:ca Catakam*	Kurupatadhasar
21	*Kaila:ca na:tar catakam*	Celam Chidambaram
22	*Koṉṟai ve:ntaṉ*	Avvaiyar
23	*Ko:vinta catakam*	Narayana Bharati
24	*Ca:ṇakkiya ni:ti veṇpa:*	Cunnakam A. Kumaracuvamip Pulavar
25	*Civa Civa Veṇpa:*	Cenna mallaiyar
26	*Ciṟupañcamu:lam*	Kariyacan
27	*Ciṉe:ntira veṇpa:*	—
28	*Come:car mutumoḷi veṇpa:*	Civagnana munivar
29	*Taṇṭalaiya:r catakam*	Patikkacup pulavar
30	*Taruma ca:taṉam*	Cuttananta Bharati
31	*Tirikaṭukam*	Nallatanar
32	*Tirukkuṟal*	Tiruvalluvar
33	*Tirukkuṟaḷ kumare:ca veṇpa:*	Jagavira pantiyanar
34	*Tirukkuṟaḷ nu:ṟpa: Kuṭṭikkuṟaḷ*	Cukavanam Civappirakacanar
35	*Tiruttoṇṭar veṇpa:*	Kumara Bharatiyar
36	*Tiruttontar veṇpa: ma:lai*	Kumara Bharatiyar
37	*Tirumalaikkoḷuntu veṇpa:*	—
38	*Tirumaḷai veṇpa*	—
39	*Tiruve:ṅkaṭa catakam*	Narayana Bharati
40	*Tiṉakara veṇpa:*	Nagarajan
41	*Nallurai vuṇpa:*	Muttukkanecan
42	*Nalvaḷi*	Avvaiyar

43	*Nanneri*	Civappirakaca cuvamikal
44	*Na:latiya:r*	Camana munivar
45	*Na:nmanikkatikai*	Vilampinakanar
46	*Ni:tinu:l*	Mayuram Vetanayakam Pillai
47	*Ni;tineric ca:ram*	Naccikulattar
48	*Ni:tineri vilakkam*	Kumarakurupara cuvamikal
49	*Ni:ti venpa:*	—
50	*Pañca tantira venpa:*	Aracan canmukanr
51	*Palamoli na:nu:ru*	Munrurai Araiyanar
52	*Bha:ratida:san a:tticu:ti*	Bharatidasan
53	*Putiya a:tticu:ti*	Bharatiyar
54	*Putuk kural*	Cami Citamparanar
55	*Potuneri*	Cuttananta Bharati
56	*Manuni:ti catakam*	Iracappa navalar
57	*Manuviya:kkiya:na catakam*	Iracappa navalra Vetakiri mutaliyar
58	*Ma:tar ni:tikkali venpa:*	Venkatacami Rettiyar
59	*Mutumolikka:ñci*	Maturaikkutalur Kilar
60	*Mutumolime:l vaipu*	Velliyampalavana munivar
61	*Muruke:car mutuneri venpa:*	Citambaram icaniya matam Iramalinka cuvamikal
62	*Meyvalin:ul*	Markkanata antakai
63	*Vatamalai venpa:*	Pakai Alakappan
64	*Valluvar ne:ricai*	Aracan canmukanar
65	*Va:kkunta:m (Mu:turai)*	Avvaiyar
66	*Va;lvoli*	Ma. vetacalam
67	*Vive:ka cinta:mani*	—
68	*Verri ve:rkai*	Ativiraramapantiyan

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Vi:ra Co:ḻiyam	—
Veṟṟi Ve:ṟkai	Ativiraramapantiyan

List of Ethical Works in Tamil

(Chronological order)

1	*Tirukkuṟaḷ*	2	*Inna:na:rpatu*
3	*Iniyavai na:rpatu*	4	*Tirikatukam*
5	*Na:nmanikkatikai*	6	*Cirupañcamu:lam*
7	*E:la:ti*	8	*Paḻamoḻi na:nu:ṟu*
9	*Mutumoḻikka:ñci*	10	*A:ca:rakko:vai*
11	*Innilai*	12	*Na:laṭiya:r*
13	*Aruṅkalac ceppu*	14	*A:tticu:ṭi*
15	*Koṉṟai ve:ntan*	16	*Nalvaḻi*
17	*Mu:turai (Va:kkunta:m)*	18	*Cinentira Veṇpa:*
19	*Tinakara veṇpa:*	20	*Mutumoḻime:l Vaippu*
21	*Ni:ti Veṇpa:*	22	*Aṟaneṟicca:ram*
23	*Veṟṟive:ṟkai*	24	*Tantalaiyar catakam*
25	*Nanneṟi*	26	*Ni:tineṟi Vilakkam*
27	*Vatamalai veṇpa:*	28	*Co:me:car mutumoḻi veṇpa:*
29	*Civa Civa veṇpa:*	30	*Tirumalai veṇpa:*
31	*Tirumalaikkoluntu veṇpa:*	32	*Ko:vinta catakam*
33	*Tiruve:nkatar Catakam:*	34	*Aṟappali:cura Catakam*
35	*Kumare:ca catakam*	36	*Kaila:ca na:tar catakam*
37	*Iraṅkecar veṇpa:*	38	*Ulakani:ti*
39	*Manu ni:ti Catakam*	40	*Manuviya:kkiya:na catakam*

41 *Aṉṉamalaic catakam* 42 *A:tticu:ti veṇpa:*

43 *Oḻukka mañcari* 44 *Ca:nakkiya ni:ti veṇpa:*

45 *Tiruttoṇtar Veṇpa:* 46 *Tiruttoṇtar Veṇpa: ma:lai*

47 *Ni:ti Nu:l* 48 *Pañcatantira veṇpa:*

49 *Putiya a:tticu ti* 50 *Muruke:car muṭuneṟi veṇpa:*

51 *Vaḷḷuvar ne:ricai* 52 *Vive:ka cinta:mani*

53 *Taruma Catanam* 54 *Tiṟukkuraḷ Kumare:ca veṅpa:*

55 *Tirukkuṟaḷ nu:ṟpa; (Kuṭṭikkuṟaḷ)* 56 *Nallurai veṅpa:*

57 *Ni:ṭineṟic ca:ram* 58 *Bha:ratida:san a:tticu:ṭi*

59 *Potuneṟi* 60 *Ma:tarni: tikkali veṅpa:*

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63 *I:rati irunu:ru* 64 *Aṟanu:l* (Cukavanam Sivappirakacanar)

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